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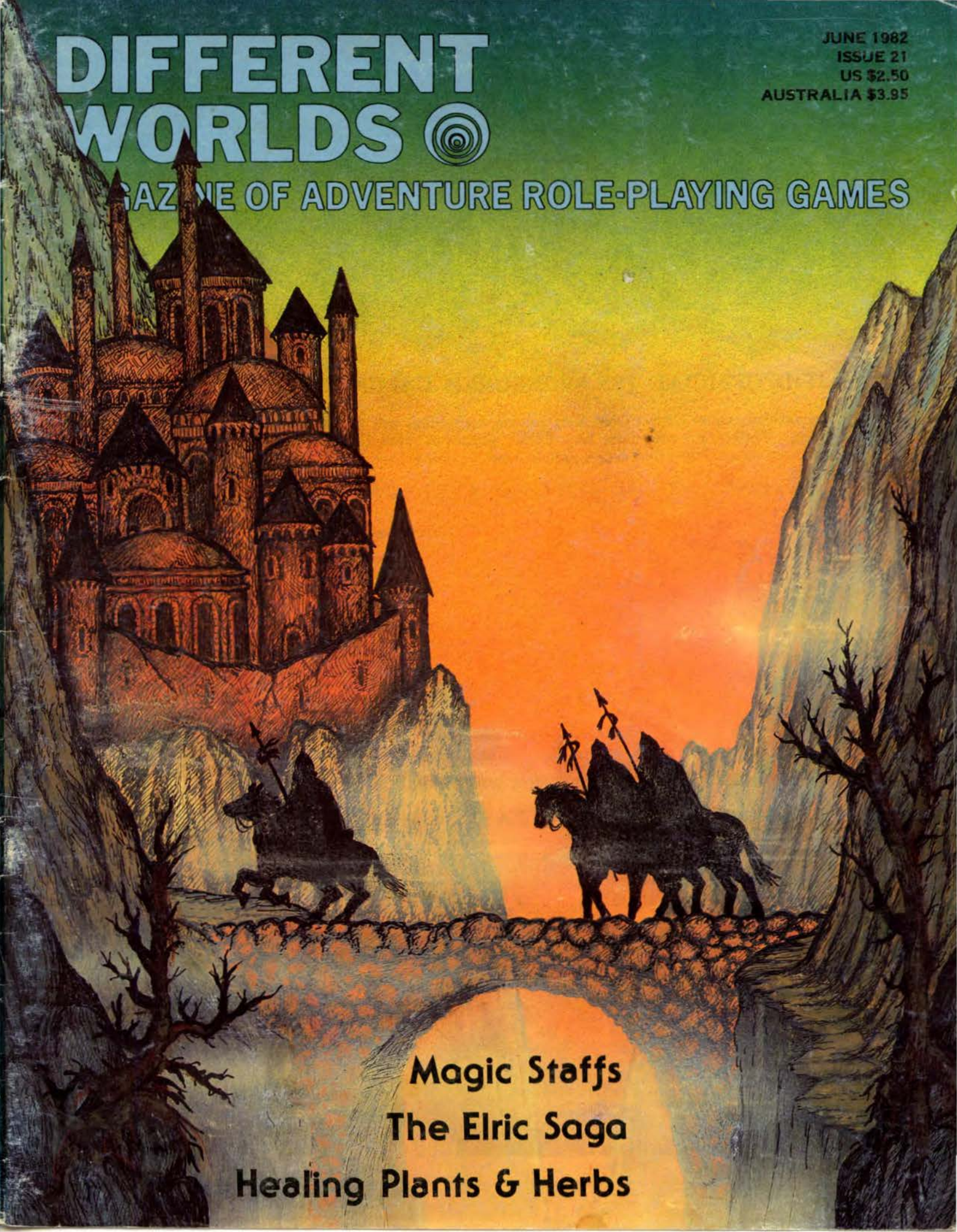

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Editorial

You may have noticed that this is the June issue instead of the April issue you may have expected. You probably also know that the last five or six issues have been coming out later and later. Several things combined to delay the schedule along the way. The issues sometimes took a month to come back from the printer, especially around the Christmas/New Year months. The amount of work needed to produce an issue of *Different Worlds* has gone up steadily over that period because of format changes, assigning article illustration to particular artists, and the addition of interior color.

While time needed to produce an issue has finally leveled off, the two month delay in the magazine's schedule is irretrievable except by conforming to reality and changing the date of appearance.

You have not lost two months' worth of *Different Worlds;* you have gained a current magazine. This issue contains exactly the same information that was planned for the April issue. There was never any time loss in the production of material that had to be current, such as Gigi.

There will be no loss of issues to subscribers either since subs are based on the number of issues paid for and not on the calendar year.

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INTERIORS – Rick Becker page 34; Roland Brown pages 21, 22, 30; Wes Crum page 17; Ernest Hogan page 46; Patrick Jenkins page 41; Michael Mignola pages 8, 9; Miron Murcury page 30; Luise Perenne pages 25, 26, 27; Mike Romesburg page 44; Robin Wood pages 10, 11, 12 14, 16.

Some of you have wondered whether the glossy paper and interior color raised the price of printing the magazine. We are happy to report that the new glossy paper and color came about because our printer could offer us these features at no additional printing cost in exchange for dropping the stiff cover. Since some readers said that the stiff cover was not appropriate for a magazine the choice to switch was not hard.

Most magazines are edited with a specific type of reader in mind. This helps set standards used in evaluating all submissions and assignments. We would like to know your opinion about *DW* and so we have decided to have a contest in which you describe what you feel a *DW* reader is like and what type of information he/she gets out of the magazine. What improvements would increase the usefulness of *DW* to you? The most interesting and informative answer will earn the winning reader twelve issues of the magazine. The winning answer will be printed in issue 24. Good luck.

Yurek Chodak

stamped self-addressed envelope for all submissions. Remuneration for articles is one cent per word of published matter, and artwork is paid at $20 per printed page rate (i.e., ¼ page is paid $5). Color covers are paid $75.

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DIFFERENT VIEWS LETTERS COLUMN

On issue 18

Different Worlds 18 has to be the best issue to date!

Your *Traveller* articles, Swords on Deck and Changes for Trillion Credit Squadron, cleared many, many flaws.

I was especially thrilled with Star Trek —Beyond the Final Frontier. I have always wished it would become an RPG. The note at the end of Metal Marvels, however, devastated me!

I am desperate for a copy of the game. If either Paul Crabaugh or Emmet F. Milestone would be willing, I would pay copy expenses, postage, and any gratuities.

Thanks for your marvelous magazine and the extraordinary help it renders to the world of gaming.

Tom Helms
West Medway, MA

Dear Tom,

I understand from Gigi's letter in issue 20 that the author of the **Star Trek** *RPG, Michael Scott, is working on a new edition of the rules. It should be worth the wait.*

YC

Reviews and Trashcans

After reading the review of *Deities and Demigods* in issue 19, I couldn't let that outrageous piece of slander go unanswered. Mr. Amory's "careless butchering" of a useful and well-done work makes most of his comments "fit only for the trashcan."

"What we have here is an error of vision." Mr. Amory has totally missed the purpose of *DDG*. It is a 'cyclopedia of gods and heroes' not religions. It never pretended to outline religions for *D&D* only their deities. That is a good thing, too. I for one would have no use for pre-fabricated religions in my campaign. In fact, any real dungeonmaster likes to keep control over the creation of his world, its societies, and its customs. A pre-fab religion restricts all of this. Of course, if Mr. Amory wants to be led by the hand, that is fine with me.

I agree with him on one point. The alignment system does restrict somewhat the personality and quirks of the gods. But, it does that to player-characters also. The good and evil of the alignment system is another 'can of worms' which applies to all *D&D* games not just *DDG*.

Mr. Amory's next criticism is that *DDG* promotes player/deity interaction. Something he feels never occurred in mythology and should never occur in play. If Athena had never met with Perseus, would the Medusa have been slain? What would Elric be without his conferences with Arioch? A novice DM might be tempted to throw Odin and Zeus at the first players to come along. If he does, he will learn of his mistake soon enough. *DDG* does not advocate deities as party members. The chances given for intervention are restrictively small. Of course, a DM is not bound to the given numbers. A real DM will adjust them to fit his needs; something the introduction of *DDG* makes totally clear.

Even if the people at TSR did publish a complete treatise on religion in role-playing, it would have been an enormous work. Each mythology could easily take up a book the size of the *DDG*. What would the cost of seventeen such mythologies be when *DDG* costs $12? And the use of such a work to an experienced DM is practically zero.

Probably the best feature of *DDG* is its lack of strong ties between the different deities. A DM can make an entirely new pantheon using his own selection of the gods. He can stick to the pantheons from mythology and adopt them to his own world, doing some research on that mythology. He can also go all the way and base his world totally on the mythology of his choice. In any case, the DM decides, not the people at TSR.

Chris Warack
Cambridge, MA

Review Correction

Upon receiving my copy of *DW* 19, I read through my review of *Adventure Class Ships* and noticed an error, on my part, in the text of the review. Specifically, in the second sentence in the fifth paragraph I left out the word "only." The sentence should read "These are probably some of the most meticulous plans around, offering not *only* the usual half-inch, 1.5 meter scale, but a great amount of interior detail, such as consoles, tables, beds, and regular and command chairs as well." The FASA plans do contain the square grid, which is, of course, necessary for its use with *Snapshot* or *Azhanti High Lightning*. My apologies to both FASA and *DW*'s readers for any problems that this may have caused; I deeply regret the error.

Tony Watson
Los Angeles, CA

A Heraldry Modification

Robin Wood's article on heraldry in *DW* 20 is very good and authoritative, but it makes one statement which needs modification, and leaves out one cautionary note that incipient arms painters and devisers might want to keep in mind.

Modification — Robin states that women only used a losenge for arms. This, in fact, is only true in the later, decadent period of arms use, during the Elizabethan period. Before that, when arms still meant something as an identifier on the battlefield, women's arms were on shield shapes, just like men's were. We had this same misunderstanding in the Society for Creative Anachronism, until Seneschale William the Lucky (whose mundane name, William Jouris, has shown up periodically on various playtesters lists) did some honest-to-god research and discovered that it was the Elizabethans, who no longer used heraldry for battlefield recognition, who had relegated the women to a lozenge. Robin cannot be blamed for this "mistake," as most heraldry books make the same assumption, that women *always* were stuck with a lozenge.

Cautionary Note — Besides ease of painting, which is considerable, the arms deviser for fantasy miniatures should follow the primary rule of *real* (battlefield) heraldry. Keep it simple. Quartered fields with three charges on a field cannot be distinguished from one hundred feet away. Each set of arms should be fairly simple (never more than quartered, never more than a single charge on a field, number of colors kept small) and, especially for miniatures, kept easily identifiable at a distance.

This brings up the reason for the ruling that a color could not be put on a color, a metal on a metal, or a fur on a fur. From a distance, two colors will blend into one bland field, and cannot really be told apart. If colors are always on metals (dark on light) or *vice versa*, they are better distinguished at a distance. Also, a color or a metal on a fur is easily distinguished, while two fur patterns just get things hopelessly jumbled.

Oh yes, in discussing the strange names for positions of heraldic beasts, Robin passed up the noble griffin, which, like a stag, seemed to have a different name for every position it shared with other animals. At the moment, the only one coming to mind is the one foot on the ground, the other three in the air position. For any other four-footed animal, this was *rampant*. For a griffin, it was *serjeant*. Funny people, heralds. We've been saying that in the SCA for almost twenty years now. . .

Steve Perrin, Stefan de Lorraine,
Argent, a fleur de lys gules, in dexter chief a pile, gules, thereon a crown of three points, or.

□

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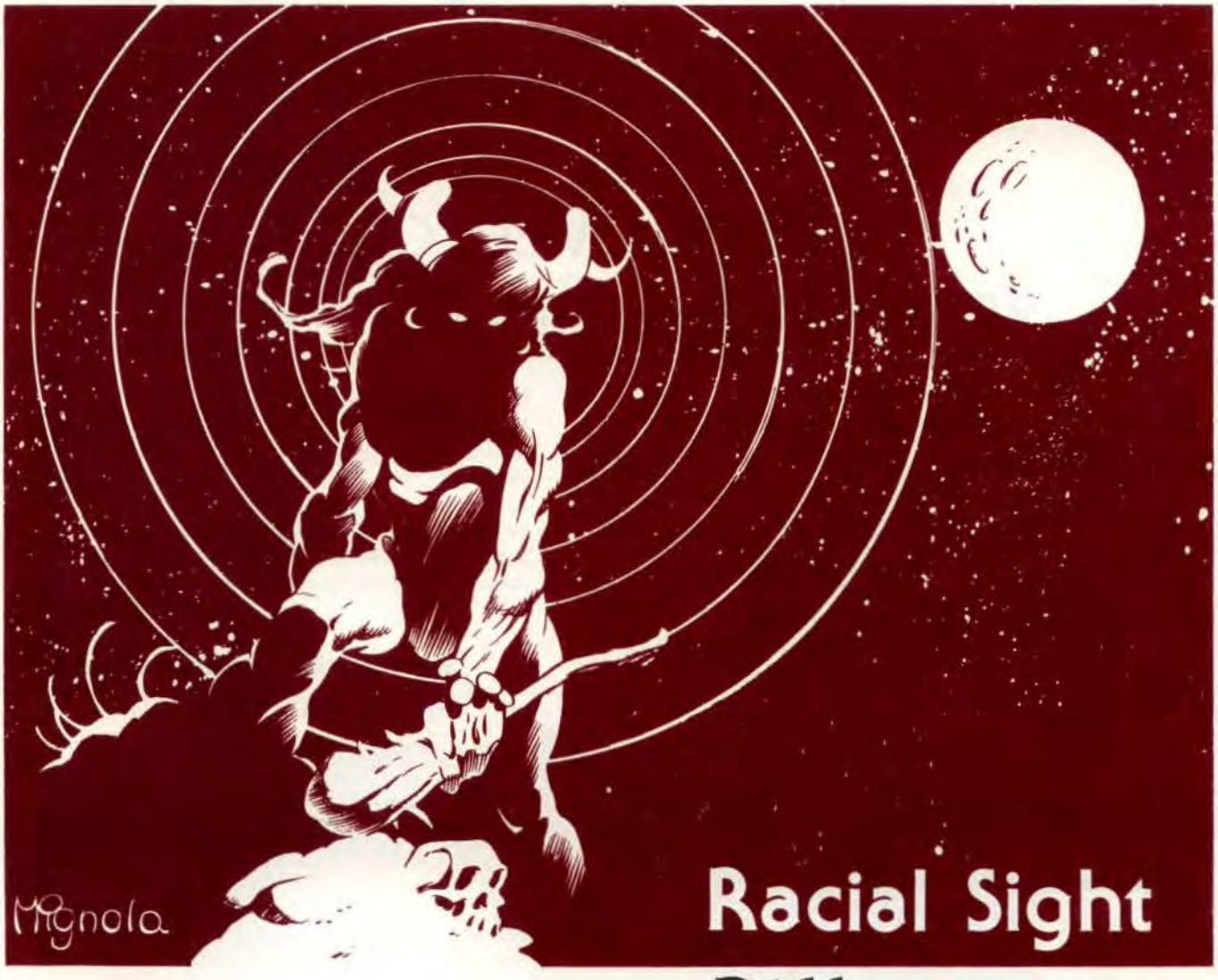


illustrations by Michael Mignola

Racial Sight Differences

By Shadowhawk

In most fantasy role-playing games (RPGs) there are differences between human and non-human ways of seeing. The most common of these is the infravision of the dwarves and elves.

Basically, this means that elves and dwarves can see in the dark. The use of a light such as a lantern or torch knocks out this ability because the infravision is not really sight, but a sensing of heat. A period for sight adjustment when changing from artificial light to infravision could range anywhere from a few melee rounds to ten minutes depending on circumstances and the taste of the GM. If a character was using his infravision and a light was suddenly turned on, it would take at least a few seconds to adjust. In many games where a melee round is from three to ten seconds the character would be blinded and unable to swing at full percentage under these conditions. Neither would he/she be able to parry an on-coming blow at full percentage, being unable to see it coming. To test this, sit in a totally dark room for two minutes, then as your eyes adjust to see the cracks of daylight or lamplight through the door, snap on the overhead light and have someone stand by with a stopwatch which was started as the switch was thrown. You will find that if you didn't close your eyes as the light came on it will take at least three seconds to adjust to the light, and several more for things to be completely in focus. If you did shut your eyes it will only take the first three or four seconds because some light can be seen through your eyelids, and you will start adapting quicker.

If a character is about to swing at a foe when someone lights a lantern, he will be momentarily blinded along with the character who lit the lamp or torch because he

is staring directly into the light source. Test this by lighting a candle and turning away after it is lit. You will have a blind spot. Much like the spots that happen when you look at a flashbulb.

Did you know that humans cannot see color in dim light? Our minds often fill in the color, but we do not actually see it. This is because of the structure of our eyes. We actually have two different vision mechanisms. Although this is not medically exact, I'll describe it in simple terms. We have two specialized cells in the eye: they are called Rods and Cones. Cones pick up color and only color, rods pick up detail and intensity and only see black and white. We are at our visionary best in daylight, but not bright sun. At night, only one of the systems works. The GM can use this in role-playing in the way he describes things to the human players. A human will not be able to tell if someone approaching is wearing green, blue, brown-orange, red or a black cape out at night. But he would be able to see something yellow.

Because different colors reflect heat differently, any elves, orcs or dwarves will be able to tell the difference especially between warm (reds, yellows nad browns) and cool colors (blues, greens and purples). In most RPGs elves are thought to be able to see better than dwarves. A possible explanation might be that infravision could have evolved in two different ways: it could be a difference in the overall chemical make-up of the eye or it is caused by a specialized mutant group of cells in the eye.

Because dwarves are an underground race, it is likely that their infravision is a structural chemical difference. This would make them quicker to adapt, but less discriminating as to intensity, and more discriminating as to texture. Dwarves commonly show a preference for bright colors, elves for soft muted ones. These preferences can be useful in character portrayal.

If a character has infravision, he/she might have a limitation in bright sunlight. This may account for the dwarves' hoods and the peaked hats or hoods of the elven archers. The hood or hat throws a shadow over the eyes, much the same way we shade ours with a hand when we want to focus on something far off in daylight.

There is also the concept first proposed by J. R. R. Tolkien that elves are able to see farther than humans. If they had larger eyes, and slitted pupils, they would probably be able to control their focus better than humans. Elves are commonly drawn, painted, and described as having large eyes.

Then we come to other races, such as the orcs and trolls. Orcs were created from elves therefore their vision would have been similar to start with. But they were bred and lived underground for many generations, causing further mutations such as photo sensitivity. Hence their aversion to daylight, and their preference for contrasting colors (black and white, black and red). Colors of about the same intensity such as brown and grey would look the same to them.

Trolls probably do not see colors at all, but may be very sensitive to texture and also possess the photo sensitive quality, not in thier eyes, but in their skin. Thus when caught in sunlight, their nervous systems overload and paralyze them turning them to stone.

It is clear that humans have the advantage in most light conditions. We can see in almost any light except total brightness and total darkness, and we adapt to changes quickly.

As an experiment you may also try to have a player-character who can see sound vibrations. He might not have eyes at all, but a sensing organ similar to that of pit viper snakes, which senses heat, and another which translates sound into a visual matrix. This last sense would give him the ability to read body reactions the way we read facial expressions.

No matter how well you masked your feelings, he would be able to tell if you were frightened, angry, or calm. Add a heightened sense of smell, and it would be impossible to lie to or hide from him. To keep it a fair contest, you might give some limitations to this new critter such as a high susceptibility to cold, small size and constitution or low hit point level.

There is one more interesting thing about vision, if you were trying to hide at night, and there was a large white patch, such as ice or snow, and next to it a deep shadow, would it be better to hide in the shadow or near the white spot? If you are hiding from humans, it is better to hide near the white spot. Becasue of the contrast glare you are less likely to be spotted there, whereas there may be more of a difference between you and the shadows. □

illustrations by Robin Wood

Healing Plants and Other Herbs

By Robin Wood

In the many fantasy role-playing games, there are provisions made for healing using first aid, healing plants, and so on. However, this is usually very abstract, with a simple die-roll for success. Rarely are plants described, or their uses given. This article will try to fill this gap.

The regular procedure gives rise to the complementary lack of any need for a specific herb to treat a specific problem. "I'll try first aid at 65%," calls the player, with no reference to what, exactly, he is trying.

This is fine if you want a fast-paced game with more emphasis on playability than realism. Obviously, it will take longer to describe the herbs found, let alone look for a particular thing. But I favor realism, and those heart-stopping moments when you realize that you have the remedy for six different kinds of illness and injury, and your friend has just contacted a seventh. So for those with the same philosophy, I offer here a do-it-yourself guide to herbalism.

Naturally, the herbs in the fields and woodlands of a fantasy world are not going to be the ones you find outside your door. If you want to use those "real" ones, you can buy many excellent books about herbs, with far more complete information than I could give you in the scope of an article.

Instead, what you have here is a list of plant parts, uses, and preparations, with which to construct your own herb lore.

All flowering plants consist of root, stem, leaf, flower, and fruit.

Roots

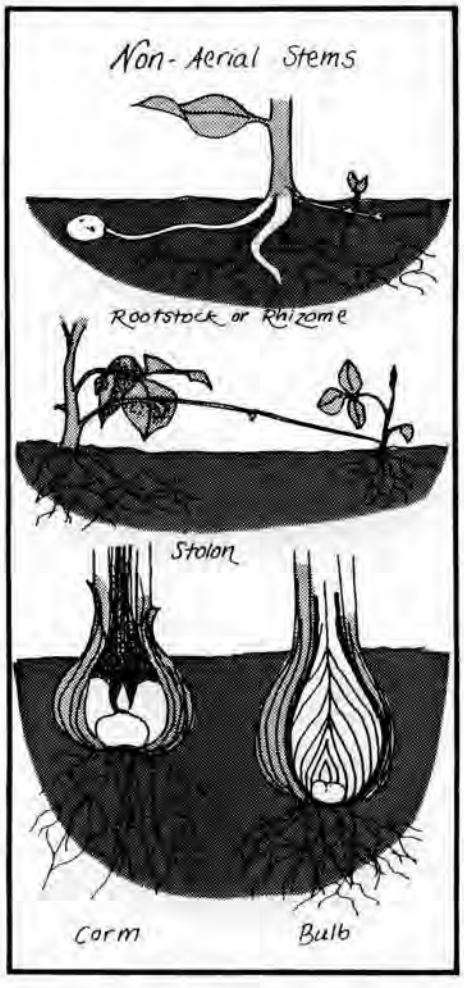
Roots serve as anchorage, and for absorbing water and minerals from the soil, and sometimes storing food for the plant. All roots are mainly underground. (Although not all underground parts are roots. More about that later.)

Taproots are large, single main roots, with smaller branches reaching out from them.

Fibrous roots are thin, and there are many on a plant, all about the same size.

Stems

There are two main types of stems, which may appear on the same plant. These are *aerial stems* and *non-aerial stems*. Non-aerial stems are often found underground, and frequently mistaken for roots. *Rootstocks* or *rhizomes* are long, horizontal stems, which reach out below the surface, sending shoots up and roots down. They are perennial, that is, they stay alive and keep growing year after year, and they have small scaly leaves at regular intervals. (That is one way to tell them from true roots.) Sometimes thin rhizomes develop *tubers* at the end for storing food, as shown in the illustration. The best-known example of this is the potato.



A *stolon* is a lot like a rhizome, but above ground. Stolona are sometimes called *runners*, and usually produce a new plant wherever the end comes in contact with the ground, as in the strawberry plant shown.

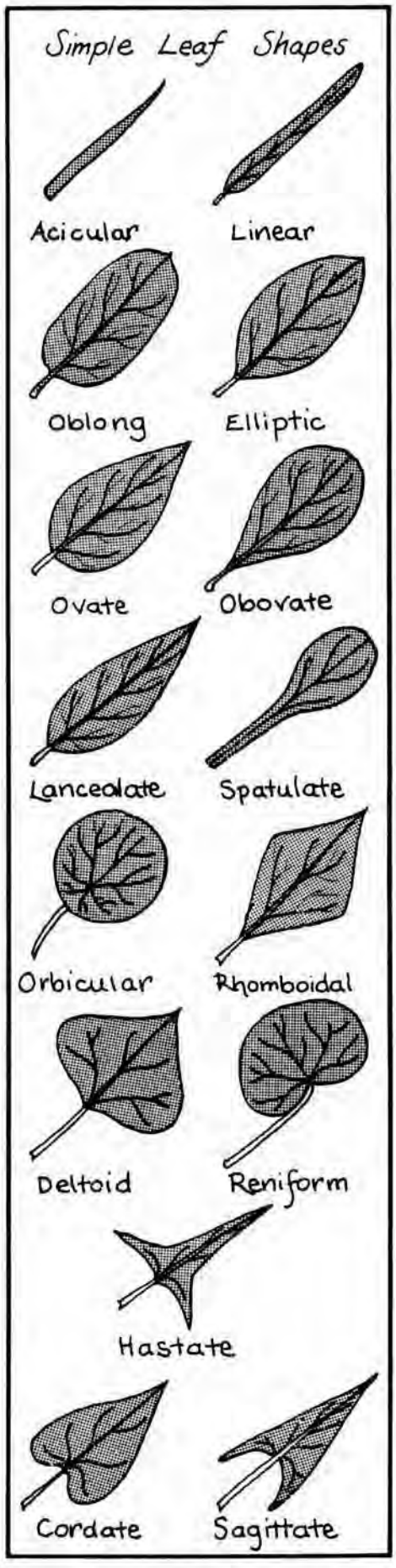
A *corm* is a short, thick, vertical underground stem. Food is stored there, and the new plant grows from the corm the following year. The flame-shaped thing in the center of the corm shown is the growing tip.

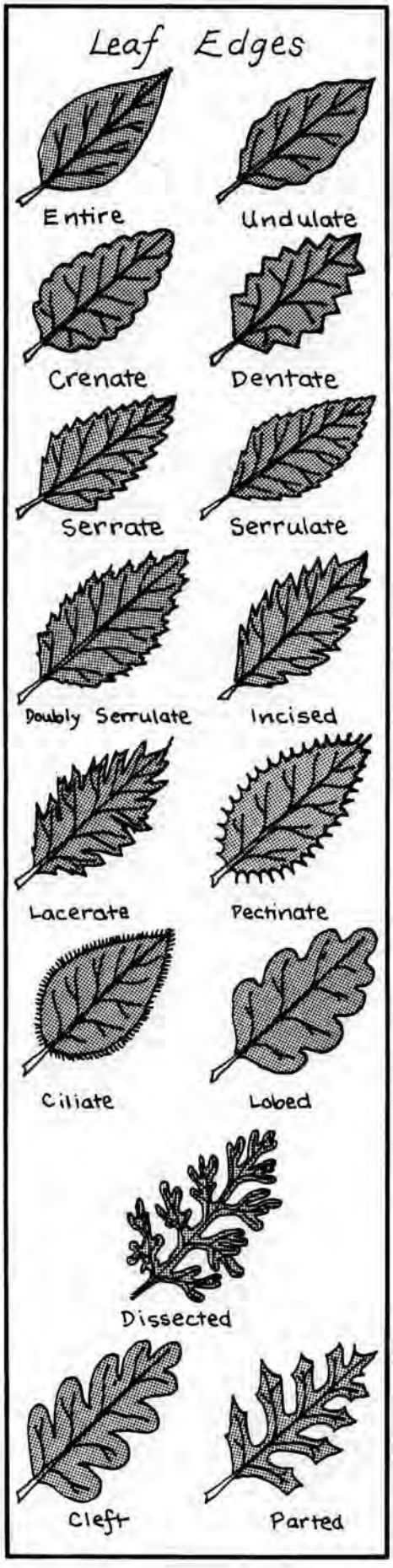
A *bulb* looks a lot like a corm on the outside, but it is really a short stem enclosed by fleshy leaves (as in an onion) or leaf bases (such as a daffodil). All bulbs show the characteristic layers when cut open.

Aerial stems are the ones that grow vertically, and are what we usually think of when someone mentions the word "stem." *Herbaceous stems* have no woody tissue, and die down to the ground after the growing season. Plants with woody stems are known as *shrubs* or *trees*, and though they may also have medicinal value, I will not deal with them in this article.

Leaves

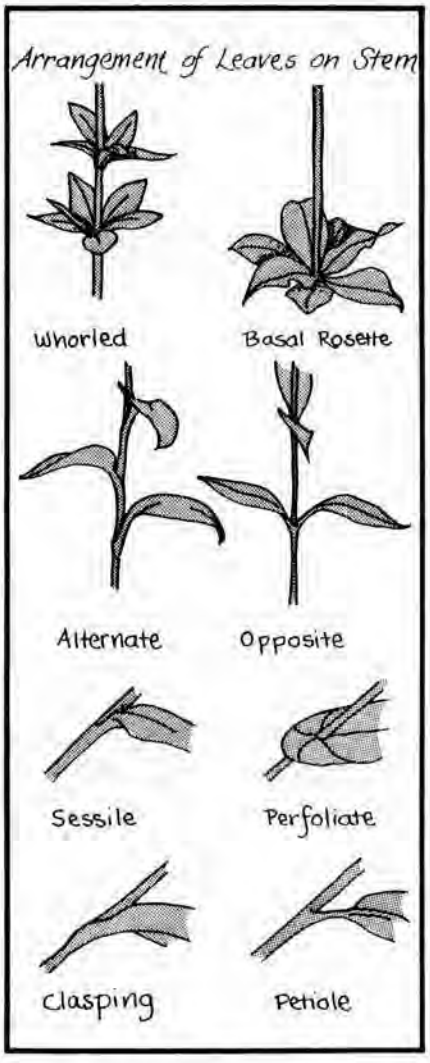
Leaves may be *simple* or *compound*, see pictures. There are many different kinds of leaf edges. I've shown fifteen. Just in case it is not





clear, in *dentate*, the teeth point straight out from the leaf margin, in *serrate* they point toward the apex (top of the leaf). *Lacerate* has deeper slashes or cuts than *incised*, although both are irregular. *Ciliate* is bordered by fine hairs. *Lobed* is indented at the margins not more than half way to the center, while *cleft* is more than that.

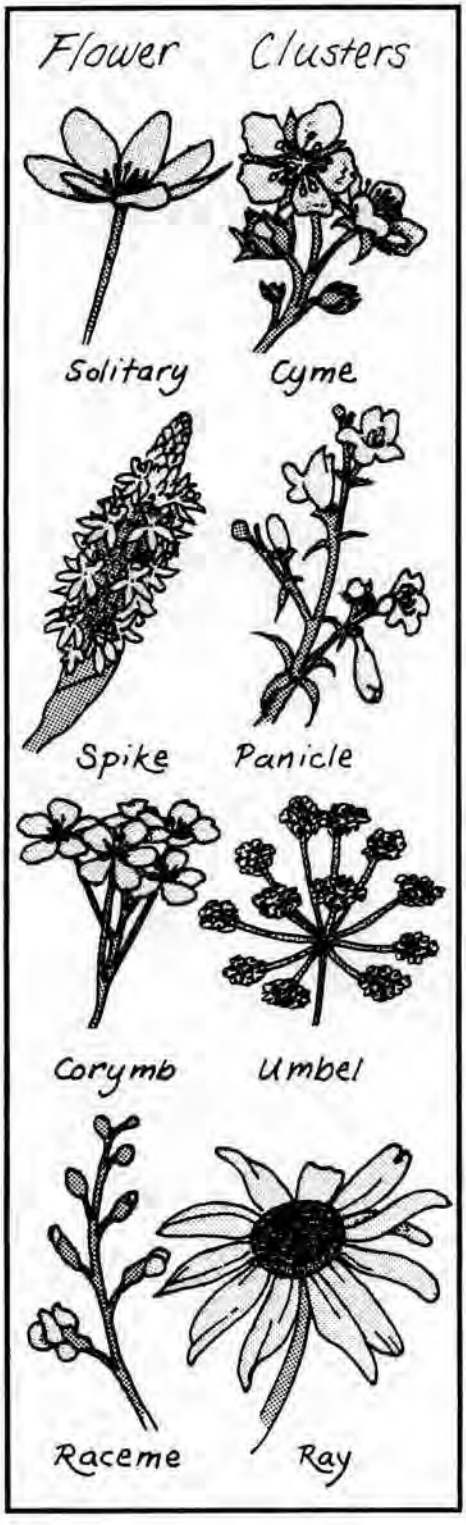
Leaves may join the stem in several ways. *Clasping* leaves partly or completely surround the stem. *Perfoliate* leaves grow all around the stem. Leaves with *petioles* have a small stalk, called the petiole, attaching them to the stem. *Sessile* leaves grow right out of the stem, without the benefit of a petiole.



Arrangements of the leaves on the stem vary, too. These are shown in the illustration, and should be plain. By the way, the leaves in the picture of the *alternate* arrangement are clasping, those in the illustration of *opposite* have petioles, and the *whorled* ones are sessile.

Flowers

There is a nearly infinite variety of flowers. The illustrations provided show a number of different flower arrangements. The blooms themselves (except for the ray flower) can be of almost any type – double blossoms, with twice the normal number of petals; two, three, or more fused petals; trumpets, like daffodils; spurs like columbine; and so on.



The *solitary* flower is just that, with no cluster about it. Although a plant may have several blooms, each is on it's own stem.

The *cyme* is a simple cluster, in which the end of the stem itself blooms, and then puts out more blooms below that. So the blossom on the top is the oldest.

The *raceme* also puts out flowers attached to a simple axis by *pedicels*, or little stalks (like the petiole of a leaf). But the end keeps growing, so the flowers on the top are the youngest.

The *spike* is organized like the raceme, but the flowers are sessile; that is, they grow right out of the stem, with no pedicel.

The *corymb* is like a raceme, but individual pedicels get longer the farther down on the axis they grow, so the end result is a flat or convex cluster of flowers at the top of the stem.

The *umbel* is a cluster in which all the pedicels are attached to the top of the main axis, like an inside-out umbrella. Often they have more umbels at the tip of each pedicel, with tiny flowers on them, like the roadside plant Queen Anne's lace.

The *ray* flower is a very specialized cluster, containing a flat disk of tiny tubular flowers, which are fertile, surrounded by one or two rows of ray flowers, with one long petal each. This cluster, which is sometimes called a *head*, is also found in other formations, as in the corymb of heads with 80-125 rays each in the common daisy fleabane.

Lastly, I have illustrated one compound formation, the *panicle*, which is simply a raceme bearing racemes in place of single blossoms.

Fruits

The flowers of all flowering plants are actually reproductive organs, as you probably remember from school. After the petals fall off, the ovary of the plant keeps on growing. And if it was fertilized, and remains undisturbed, it eventually becomes a fruit.

There are three main groups of fruits, and I have shown four fruits from each group.

First are the *fleshy* fruits. These are the juicy ones we usually picture when someone says "fruit."

The *berries* are soft and pulpy all through, like grapes and blueberries or tomatos and cucumbers).

Pepos are the characteristic fruit of the gourd family. They have hard rinds, fleshy meat, and are often hollow in the middle, with the seeds packed into the space. Pumpkins and melons are pepos.

Pomes have cores, like apples and pears.

Drupes are fruit with stones; that is the seeds are within a hard shelled kernel in the center of the fleshy part, as shown in the illustration. Peaches and cherries are drupes.

The other two categories are dry fruits.

Indehiscent fruits do not split open at maturity, and generally have only one seed.

The *achene* is a small fruit, which is frequently mistaken for a seed. In the achene, some parts of the flower are usually retained as feathery of hairy tails that allow the fruit to drift on the wind. Dandelion "seeds" are achenes.

The *caryopsis* is like an achene, but with no seed coat. In our universe, it is the characteristic fruit of the grasses, like wheat or corn.

The *nut* is like a large achene with a hard wall, and often a covering husk as well. Another way of describing it would be a drupe with no "flesh" in it's fleshy part. Examples are walnuts and coconuts.

The *samara* is like an achene with wings. A well known example is the maple pictured.

GLOSSARY

Abortifacient – causes premature expulsion of a fetus.
Acrid – hot, biting taste. Causes heat and irritation when applied to the skin.
Adjuvant – aids the principal ingredient in a mixture. I.e. acts as a vehicle, improves the taste, etc.
Analgesic – relieves pain.
Anaphrodisiac – reduces sexual desire or potency.
Anesthetic – deadens sensation.
Anticoagulant – prevents clotting of blood.
Antiemetic – relieves vomiting and nausea.
Antihydrotic – suppresses perspiration.
Antiphlogistic – reduces inflamation.
Antipyretic – reduces fever.
Antiseptic – destroys or inhibits disease germs.
Antispasmodic – relieves spasms or cramps.
Antitussive – relieves coughing.
Aphrodisiac – arouses or increases sexual desire or potency.
Astringent – contracts tissue, reducing secretions or discharges.
Calmative – mild sedative.
Cardiac – stimulates the heart.
Carminative – agent to expell gas from the intestines.
Caustic – corrosive substance that can burn or eat away tissues.
Coagulant – induces clotting of blood.
Demulcent – soothes irritated tissue, mucous membranes in particular (inside the nose, throat, and red, itchy eyes).
Emetic – causes vomiting when ingested (taken internally).
Errhine – causes sneezing.
Hallucinogen – causes hallucinations.
Hemostatic – stops bleeding.
Hypnotic – produces sleep.
Irritant – causes inflammation, or abnormal sensitivity.
Narcotic – relieves pain and causes sleep in small doses. Large doses produce convulsions, coma, and/or death.
Poison – has a harmful, destructive, or fatal effect. For game purposes, roll level of any poison rolled, as is normal with poisons in the game you are playing.
Restorative – restores consciousness, or normal activity.
Sedative – reduces nervousness, distress, irritation, etc.
Sialagogue – promotes secretion of saliva.
Styptic – stops bleeding by constricting blood vessels.
Sudorific – increases perspiration.
Vesicant – produces blisters.
Vulnerary – healing application for wounds.

PREPARATIONS

In order for the plant to be used, some kind of *preparation* has to be made. Most of these are best, and most effective, when the plant is fresh. But plants can also be dried, usually by hanging upside down in a shady place for a while. How long depends on the humidity, and is up to the GM.

All the preparations except those with an alcohol base, ointments, or powders should be made on the spot, because they do not keep.

Infusions are made like tea, by combining boiling water with the herb, and steeping for about ten minutes. The mixture is then strained, and sometimes sweetened, before drinking. It is used either hot or cold, in many small doses over a period of time.

Decoctions are used for harder materials, or to extract mainly mineral salts or bitter principals. To make one, boil the herbs in water for three or four minutes, then steep for an additional two or three. Harder things may take as long as ten minutes to boil. Drink as for infusion.

Cold extractions take longer, but preserve more of the volatile ingredients. Use twice as much plant material as an infusion, and let sit in water for eight to twelve hours. Strain and drink.

Juice is just that. Chop the parts up, squeeze the juice out, add some water, and squeeze again. Drink right away, as they lose potency quickly.

Dried plants can be ground to a *powder* with mortar and pestle, then taken with water, milk, soup, or sprinkled over food. They also keep this way for a while. The most common dose is just about the amount you can pick up on the tip of a knife.

Syrup is made by boiling the plant with honey, then straining through loosely woven cloth. It keeps for a while, and doesn't taste awful.

Tinctures keep a long time, and are made by combining powdered herbs with alcohol, and adding enough water to make a 50% alcohol solution (100% proof – in order to do this you have to know the amount of alcohol in the drink you started with. Let stand two weeks, shaking once or twice a day. Then strain, and pour into the bottle you intend to keep it in.

An *essence* is made by dissolving the herb's essential oil in a pint of alcohol (200 proof, or as close as you can get).

Ointments or *salves* can be made either by mixing powdered herbs with hot lard, or by boiling fresh ones in water, pouring the decoction, strained, into vegetable oil, simmering until all the water has completely evaporated, taking enough beeswax to give the mixture a firm consistency, melting it by heating slowly, and stirring them together until completely blended. As mentioned before, ointments made by either method will keep.

A *poultice* or *cataplasm* puts the heat where the hurt is. Fresh plants should be used, crushed into a pulpy mass. Or dried ones mixed with moist flour, or something of that nature. Spread on a wet, hot cloth, and apply directly to the skin. Moisten the cloth with hot water periodically.

Fomentation is something like a poultice, but usually doesn't work as well. It involves soaking a cloth in a hot decoction or infusion, wringing it out, and placing it on the skin.

A *cold compress* is just like fomentation, but use a cool decoction or infusion.

Do not hesitate to use these in more than one way. If the players are experimenting with plants found to find out what they do, let them experiment with the preparations as well. If they are learning from someone else, such as a non-player-character, either decide which preparation makes the most sense, or roll one randomly on the chart provided.

I give bonuses for use of freshly picked herbs. The GM should decide what is reasonable in his game, but as an example, I start with a base +10% in my game (a *RuneQuest* variant), and subtract one percentage point for every twelve hours down to no bonus for a plant that is five days

Herbs in the universe we live in take a while to act, and normally require several doses to be really effective. You may want to change that in your universe, however.

Keep track of the herbs in your game; three by five cards make this easy. And have the players keep track of what they have, and what they know. Also, in order to prevent your players from becoming walking pharmacies, you may want to assign encumbrance to herbs.

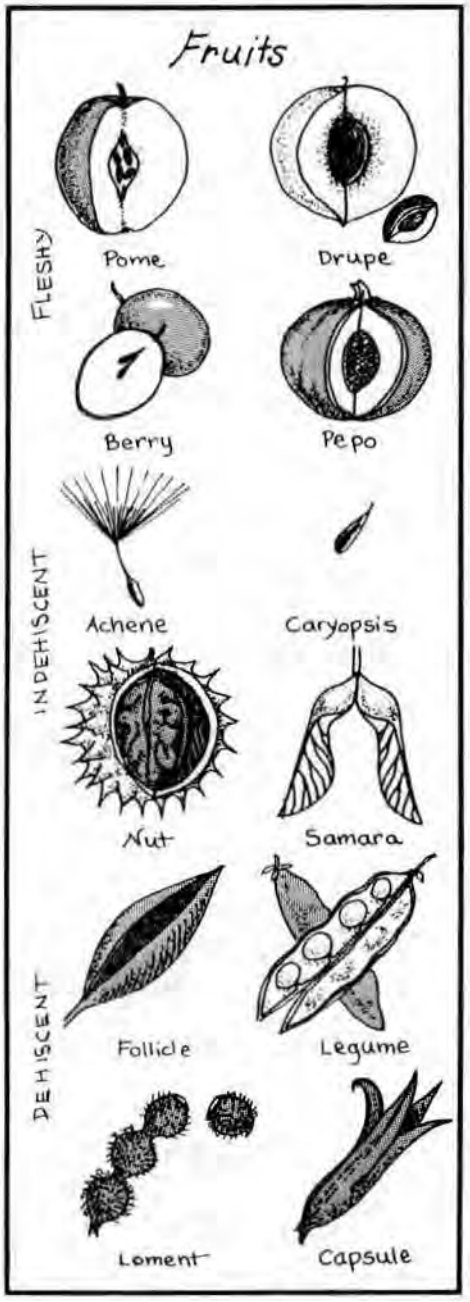
Dehiscent fruits break open in some characteristic way when they mature. Usually they have more than one seed.

A *follicle* splits all along one side when ripe. Milkweed is a follicle.

Legumes split along two sides, forming two valves. These are things like beans and peanuts.

Loments look like legumes, but they are very small between the seeds, and they break straight across these narrow areas. The best known example is the beggar tick.

Capsules come from compound pistils (the part in the very center of the flower.) They split according to kind. Lilies are capsules, if you have ever seen a lily that has gone to seed.



Now that you are familiar with all the parts of a flowering plant, you can begin to build your own.

First go to the chart about location, or habitat, and roll D20, as the instructions there tell you. If you already know the place your plant is growing, you don't need to roll, of course.

For simplicity's sake, assume any plant growing in dry sand and gravel has a tap root, and succulent leaves (thick, juicy ones for storing water).

For other plants, roll root type, then roll stems, leaves, flowers, fruit, etc., as shown in the chart section. To make things easy, there is a flow chart at the end of this article.

After you have a plant, you need to know what it does. Not all plants are going to be helpful. But then, unless you are playing a *RuneQuest* Chalana Arroy, who has sworn never to harm anyone, you may not want to help everyone you meet, either.

Roll percentile dice for effect, and then consult the glossary to define any unfamiliar term.

HABITAT

Roll D20 if unknown.

1 Open Woods
2 Deep Woods
3 Woods and thickets
4 Mountain woods and clearings
5 Sterile fields, pastures
6 Sandy woods and banks
7 Wet meadows, marshes, bogs
8 Moist woods, in meadows, along streams
9 Rocky slopes
10 Roadsides, borders of fields
11 Rocky woods
12 Dry, rocky slopes and ledges
13 Banks of mountain streams
14 Rock crevices
15 Swamps, ponds, shallow water
16 Dry sand and gravel
17 Waste places
18 Fields and meadows
19 Woods and ravines
20 Muddy shores

ROOT SYSTEM

Roll D4

1-2 Tap Root
3-4 Fibrous root

NON-AERIAL STEM

Roll D6

1 None
2 Rhizome
3 Stolon
4 Corm
5 Bulb
6 None

LEAF SHAPE

Roll D20

1 Acicular
2 Linear
3 Oblong
4 Elliptic
5 Ovate
6 Obovate
7 Lanceolate
8 Spatulate
9 Orbicular
10 Rhomboidal
11 Deltoid
12 Reniform
13 Cordate
14 Sagittate
15 Hastate
16 Palmate compound
17 Odd-pinnate compound
18 Even-pinnate compound
19 Bipinnate compound
20 Trifoliate compound

LEAF EDGES

Roll D20

1-2 Entire
3-4 Undulate
5-6 Crenate
7-8 Dentate
9-10 Serrate
11 Serrulate
12 Doubly Serrulate
13 Incised
14 Lacerate
15 Pectinate
16 Ciliate
17 Lobed
18 Cleft
19 Parted
20 Dissected

LEAF JOINING

Roll D8

1-2 Clasping
3-5 Petiole
6-7 Sessile
8 Perfoliate

LEAF ARRANGEMENT

Roll D4

1 Alternate
2 Opposite
3 Whorled
4 Basal Rosette

BLOOMING TIME

Roll D10

1-2 Early Spring
3-4 Late Spring, early Summer
5-6 Summer
7-8 Late Summer, early Fall
9-10 Fall

BLOSSOM PARTS COLOR

Roll D6

1 Roll once on *Color* table below, center of bloom is color rolled, petal edges shade to color below that number. 1 is below 12. For example: a 4 is rolled on *Color* table below, bloom is blue in center, going to lavender at edges.
2 Roll once on *Color* table, but shade to color above. 12 is above 1. Example: 1 rolled, center of bloom is pale green, shading to yellow-green at the edges.
3 Roll twice below. Center of bloom is first color, edges are second. Example: a 3 is rolled then an 8. Center of flower is light blue, petals are red.
4 Roll once below, Blooms vary in color from color above (on list), to color below. Example: a 3 is rolled. Flowers are white, light blue, or blue.
5-6 Roll once below, All blooms are that color.

COLOR

Roll D12

1 Pale Green
2 White
3 Light Blue
4 Blue
5 Lavender
6 Light Pink
7 Bright Pink
8 Red
9 Orange
10 Yellow
11 Pale Yellow
12 Yellow-green

FLOWER CLUSTER

Roll D8

1 Solitary
2 Cyme
3 Raceme
4 Spike
5 Corymb
6 Umbel
7 Ray – roll again, apply both.
8 Panicle

PETAL NUMBER

Roll D5+2 or D10/2+2 for number of petals. For Ray clusters only, multiply times D12. Example: a 4 is rolled on D10. That is 2 on D5 +2 is equal to 4. The flower has four petals. With a ray flower, a 7 on D10 becomes a 4 on D5, multiplied by 8 on D12 for 32 petals on the flower.

FRUIT TYPE

Roll D12

1 Berry
2 Pepo
3 Pome
4 Drupe
5 Achene
6 Caryopsis
7 Nut
8 Samara
9 Follicle
10 Legume
11 Loment
12 Capsule

FRUIT COLOR

Roll D8 for fleshy fruit only. All others are brown when ripe.

1	Green
2-3	Yellow
4	Orange
5-6	Red
7	Red-violet
8	Blue-violet

FALL COLOR – LEAVES

Roll D4 for climates with sub-freezing winter temperatures only.

1	Brown	3	Orange
2	Yellow	4	Red

MEDICINAL PART OF PLANT

Roll D12

1-2	Roots
3-4	Non-aerial stem (if none, reroll)
5-6	Leaves
7-8	Flowers
9-10	Fruit
11	Roll twice, apply both
12	Roll three times, apply all

EFFECT

Roll D100

1-2	Abortifacient
3-4	Acrid
5-7	Adjuvant
8-10	Analgesic
11-12	Anaphrodisiac
13-15	Anesthetic
16-17	Anticoagulant
18-20	Antiemetic
21-22	Antihydrotic
23-25	Antiphlogistic
26-28	Antipyretic
29-31	Antiseptic
32-34	Antispasmodic
35-36	Antitussive
37-38	Aphrodisiac
39-41	Astringent
42-43	Calmative
44-45	Cardiac
46-47	Carminative
48-49	Caustic
50-51	Coagulant
52-54	Demulcent
55-57	Emetic
58-59	Errhine
60-61	Hallucinogen
62-64	Hemostatic
65-67	Hypnotic
68-69	Irritant
70-71	Narcotic
72-73	Poison
74-76	Restorative
77-79	Sedative
80-81	Sialagogue
82-83	Styptic
84-85	Sudorific
86-87	Vesicant
88-90	Vulnerary
91-92	Roll twice, apply both
93-94	Roll three times, apply all
95-96	Roll four times, apply all
97-98	Roll five times, apply all
99-100	Roll six times, apply all

PREPARATION NORMALLY USED

Roll D12 (this table is optional)

1	Infusion	9	Ointment
2	Decoction	10	Poultice
3	Cold Extract	11	Fomentation
4	Juice	12	Cold Compress
5	Powder		
6	Syrup		
7	Tincture		
8	Essence		

FLOW CHART

Roll in this order

Habitat
Root System
Non-aerial Stem
Leaf Shape
Leaf Edges
Leaf Joining
Leaf Arrangement
Blooming Time
Blossom Parts Color
Color
Flower Cluster
Petal Number
Fruit Type
Fruit Color
Fall Color – Leaves
Medicinal Part of Plant
Effect
Preparation Normally Used

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illustration by Wes Crum

PISTOLS

By Paul Montgomery Crabaugh

The handgun has been long neglected in *Traveller* unlike its real-life counterpart in the here-and-now. The original rules provided those weapons that already exist – the body pistol, revolver and automatic pistol. *Mercenary* (Book 4) added just one – the snub pistol, a short-barreled ship's weapon. Finally, under pressure from the fans, GDW consented to add the laser pistol in Double Adventure 2 – *Mission on Mithril*.

There the matter remained. The wide variety of rifles added in Book 4 have never acquired a short-barreled accompaniment. Why, I don't know. A strong hunch is that law levels are rarely enforced, so players used to dungeon-crawling rather than civilized behavior have no reason not to stroll around residential areas looking like refugees from Pancho Villa's Space Army, bristling with rifles, RAM grenade launchers and what-not. Personally, I prefer the innocuous, easily-concealed pistol for forays into unknown territory, a preference that led to the design of the following three hand weapons for others of similar inclination: the machine pistol, the gauss pistol, and the (admittedly not very inconspicuous) plasma pistol.

The machine pistol is a heavy, rapid-fire pistol using 9mm bullets, which are not interchangeable with other weapons. Ammunition is contained in a 20-round clip inserted under the barrel, and is fired in 4-round bursts (there is no single-shot setting possible). Reloading takes one round, during which the user should be treated as if evading. The machine pistol is available at tech level 6, and is outlawed at law level 3. Length:200mm; Weight: 1100gm (1 clip = 400 grams); Base price: CR 500 (1 clip: CR 20).

The gauss pistol, as one might expect, is the ultimate development of the slug-throwing pistol. It is available at tech level 13 and is outlawed at law level 4. It fires gauss rifle ammunition, although at a lower velocity (1200m/s). A standard 40-round gauss rifle clip is inserted under the barrel, in front of the trigger-guard. As with its larger cousin, the gauss pistol may be fired in bursts of 4 to 10, as well as single-shot. Length: 150mm; Weight: 500gm (1 clip = 400gm); Cost: CR 1000 (1 clip: CR 30). Note that the high relative weight of the clip is due to the inclusion of the power pack for the pistol (or rifle) in the clip itself.

The plasma pistol-15 (or PP-15) is the most powerful single-hand weapon available in the Imperium; although outlawed at law level 1, it finds considerable popularity among Imperial ground force officers – as well as, of course, elements of the population outlawed anyway. The PP-15 is built around a PGMP-14 power pack massing 1600gm (90gm when turned on) and costs CR 250,000 (CR 50 to recharge). The projector has no grav. modules to reduce its weight (or its recoil; the pistol may only be fired every other turn, as with the PGMP-12). It is 250mm long and masses 1100gm. The cost of the pistol, with the special adapting cable to the power pack, is CR 200,000; note that the pack must be bought separately. Maximum range is 800m. As the name indicates, the PP-15 is available only at tech level 15.

COMBAT MATRICES

Armor Modifiers

Weapon	*None*	*Jack*	*Mesh*	*Cloth*	*Ref*	*Ablat*	*Battle*
Machine Pistol	+2	+2	0	-1	+2	0	-3
Gauss Pistol	+3/+6	+3/+6	+1/+4	0/+2	+3/+6	+3/+6	-3/-1
Plasma Pistol	+3	+3	+3	+3	+3	+3	0

Range Modifiers

Weapon	*Close*	*Short*	*Medium*	*Long*	*Extreme*	*Damage*
Machine Pistol	-2	+4	-1	-3	no	3D
Gauss Pistol	0/0	+2/+2	+1/+3	0/+2	-3/-1	4D
Plasma Pistol	no	0	+2	+1	0	8D

Other Modifiers

Weapon	*Min Dex*	*Penalty*	*Adv Dex*	*Bonus*
Machine Pistol	8	-2	11	+1
Gauss Pistol	8	-2	11	+2
Plasma Pistol	9	-3	12	+1

And last but not least, for those of you who now routinely use the *Azhanti High Lightning* system for resolving *Traveller* combat, the *AHL* weapons table factors for all three pistols as well as the laser pistol from *Mission on Mithril* are below: □

Ammo	*Weapon*	*Effective (8+)*	*Long Range*	*Extreme (12+)*
20(4)	Machine P.	10(1)+2	20(0)+1	40(0)+0
40(4)	Gauss P.	60(4)+2	120(2)+1	200(1)+0
	Plasma P.	100(8)	200(6)	------
	Laser P.	60(5)	120(3)	200(1)

GRENADIER hirelings, fighting men & specialists

By John T. Sapienza, Jr.

Grenadier Models, Inc., offers figures in both blister packs and boxes. The boxes force you to buy sets of 10 or 20 figures, but they also provide you with a safe storage container to use after you've painted your figures. Here are three of the small boxes, costing $7.00 each. All of these figures were sculpted by Andrew L. Chernak.

Box 2004, called "Hirelings," provides ten followers for performing essential services for the adventuring party. The first is bent over carrying a heavy chest of coins on his back. He is unarmored other than his metal open helmet, wearing a tunic, trousers, and heavy boots. At his waist he has a dagger, sword, and pouch. The next

figure carries a jewel box roughly half the size of the chest over his right shoulder. He is also unarmored wearing a soft hat, two pouches, a flask, and a dagger. 32mm top to bottom.

The next figure is engaged in spiking a door with a mallet and iron spike. He wears a metal helmet but no armor. In addition to his backpack and canteen, he has a bag of spikes over his back, and a dagger and shortsword at his belt. It wouldn't take much work to convert this to a character with hammer as his primary weapon, by simply clipping off the spike and gluing on a shield over the left arm. 28mm from head to foot. The fourth figure is engaged in carrying a fallen comrade over his shoulders, while keeping watch for danger with axe ready for use. Neither figure is armored, though

the carrier wears a helmet and the carried wears an (empty) sword scabbard. 28mm from head to foot.

The fifth figure is called the "Potion Drinker," a poison taster, I guess. He might also serve as a character with a strong interest in drink. The figure wears armor, padding and two pouches, and has a large round wooden shield leaning against his right leg, and a sword at his feet. 28mm from head to foot. The next figure, a packbearer, is burdened with not only a backpack but six pouches. This figure might make a good merchant. He is unarmored and unarmed, and stands about 28mm from head to foot.

The next two figures supply light for the party. The first figure is a human carrying a lantern in his left hand, readying a broadsword in his right. He appears to be a point man. He wears a helmet but no armor, and carries three pouches on his back and belt, along with a scabbard. Could make a decent thief, standing 28mm from head to foot. The other is a halfling carrying a torch. He wears a floppy

hat and a cape which covers most of his other clothing. He holds an axe ready for trouble, and is about 18mm from head to foot.

The final two figures are really a double figure, two men carrying a heavy chest between them. The figure in front is wearing both helm and chainmail. He is also wearing a dagger and broadsword, pouches, backpack and bedroll. The rear figure also wears a helmet

but no armor, unless it is hidden under his tunic and boots. He is also festooned in backpack and pouches, and carries a ready hand axe. Both figures are attractively detailed, and if you really wanted to you could cut the chest out from between them and use them with some touching up as separate figures (I did). This entire set is attractively done. If you feel that it fills a need that isn't there, at least think that the figures could be used as NPCs as well as player-characters.

Box 2005 is called "Fighting Men," a TSR terminology that I find annoying. Would you refer to a character as a thieving man or a magicking man? I find the word "man" is redundant here – I'd much rather see them called "fighters" and leave the gender designation off. This box contains a range of light to heavy fighters.

The first figure, wearing helmet, chainmail, and a broadsword at his side, is charging forward with a small circular wooden shield

in his left hand and a short spear in his right, at waist level. A dynamic and attractive figure, it stands about 27mm from head to foot. The next figure also wears helmet and chainmail and also is charging forward. He, however, carries a broadsword in his right hand and a raised shield in his left. It is about 26mm head to foot.

The third figure wearing a metal helmet, no armor, a sword and curved dagger, is carrying a halberd ready to thrust, and stands about 27mm from head to foot. (The halberd's hook, designed for dismounting opponents, is curved forward instead of the more

common backwards hook. But you can always change that with pliers if it bothers you.) The next figure is a crossbow-user wearing a helmet and padded armor. At his belt is a quiver for quarrels, a dagger, and a pouch. Unlike most Grenadier figures, this one is in two pieces. The well-molded crossbow must be glued into position in the hands of the shooter, which is easy enough. The figure stands about 28mm from head to foot.

The fifth figure holds a hand-and-a-half sword in both hands, ready to swing. The figure wears chainmail and an elaborate helmet that has a vaguely Prussian Army look to it. Slung over his back is a large shield decorated with a fleur-de-lys patterned cross. The figure stands about 28mm head to foot, 35mm tall overall. The next figure is an archer in the process of shooting his recurved bow. He wears a quiver of arrows over his back and a dagger and pouch at his belt. He wears a helmet, but no armor, and stands about 27mm from head to foot.

The next two figures carry axes, wear chainmail and helmets, have swords scabbarded at their waists, and carry heavy kite shields

of the same design. The first wears a closed helm and carries a hand axe ornamented with a helmet motif. He stands about 28mm from head to foot. The second wears an open helm and stands ready to swing his double-handed battleaxe (his shield is slung over his back). He stands about 26mm from head to foot.

The next figure, something of a flight of fancy, shows a warrior wearing a closed helm and padded armor, with a sword scabbarded at his belt and a medium shield slung over his back. In both hands he holds a pole arm, a combination of short spear for most of its length and a multipurpose guisarme-voulage on the other end. Both this and the halberd are too short to be realistic, but I guess they will serve. This figure is about 27mm from head to foot. The last figure shows a swordsman kicking in a door. He wears a helmet but no armor, and has his sword in his right hand and his shield raised in defense in his left hand, ready for anything. The figure is about 28mm from head to foot.

Box 2006 is called "Specialists," and is designed to provide figures for characters outside of the basic four *AD&D* character classes. The first is a half-orc fighter dressed in tunic and furs. He wears a helmet but no armor, and carries a broadsword and a curved

shield. The figure is one of two nonhumans in the box, and stands about 25mm from head to foot. The next figure is a monk, dressed not in the clerical robes but in the tunic and trousers of the marital artist. A young man wearing a headband to hold in his flowing hair,

he stands with his right hand raised as if to strike. In his left hand, he holds a pair of nunchucks for his second strike. The figure stands about 27mm head to foot, 32mm overall.

The third figure is a druid, dressed in heavy robes and fur hat. He carries a round metal shield reinforced with metal, and has his scimitar at waist height held in his right hand. A sickle is thrust through his belt. The figure stands about 26mm from head to foot, and is attractively dynamic. The next figure is a paladin in helmet

and chainmail. He carries a broadsword in his right hand at waist height, and wears a cross on his tunic, helm, and shield. The figure is awkwardly and stiffly posed when compared with other figures in this box.

The fifth figure is a mage wearing robes, a skull cap, and a sort of Ming the Merciless collar. He wears a backpack and has a pouch at his belt. He stands as if casting a spell, with his right hand raised in a gesture while his left hand holds spell materials ready for use. The figure is about 27mm from head to foot, 32mm overall. The next figure is a ranger charging forward with sword ready to thrust, an elven shield in his left hand. He wears a cloak with hood up over his head, a dagger at his belt. The figure is unarmored, and stands about 25mm from head to foot.

A bard is next, wearing a feathered cap and jaunty tunic and trousers, with soft shoes, making for an unagressive outfit. He stands holding his sword as if to parry a blow as he steadies his lute with his right hand. The lute is slung over his back. (This is one of the few left-handed figures around, by the way.) 27mm from head to foot. The next figure is an assassin, dressed in the robes of the desert with his face obscured by hood and mask. At his belt is

a dagger, but he holds a mace ready to attack. The figure stands about 28mm from head to foot, 36mm overall.

The next figure is a cleric apparently administering the last rites. He is kneeling with a cross raised in his left hand as he rests his right hand on his mace. He wears a helmet and breastplate for protection, but no shield; any other armor is obscured by his flowing robes. He is nicely sculpted, although unlikely to find much use as a character piece in gaming, because of the pose. The last figure is the second nonhuman, a gnome illusionist. (Other gnomes will presumably be forthcoming in their own box, just as the halflings and dwarves have had their own sets.) The gnome wears mage's robes and a hat, with two pouches and a dagger at his belt. He holds what appears to be a short magical staff in both hands over his head, presumably while casting a spell. The figure is about 18mm from head to foot, 23mm tall overall.

These three boxes are officially authorized *AD&D* figures, and their designs often are specific to the needs of that game. Still, they are attractively done and could be used in any of a number of fantasy role-playing games. Other Grenadier boxes in this series to be reviewed in future columns will include dwarves, and females of several races and character classes. □

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Fantasy Is Reality

illustrated by Roland Brown

By Larry Best

a few years ago as a doctoral candidate at the University of Connecticut, I took a seminar on Milton, and during one of the class periods, I became intrigued with the idea of twentieth-century rationalism vs. myth, legend and fantasy, and how the enlightment of our century perhaps blinds us to the reality of another century, and how that blindness makes it impossible for us to understand thoroughly the literature of another period. In the class, we discussed *Paradise Lost*, so naturally we had to deal with Adam and Eve. The general tenor among class members was, obviously, that the Garden of Eden story is at best a myth, perhaps a fable, at worst simply a fantasy foisted on simple and credulous minds – a charming, if embarrassingly naive narrative.

Now, Shakespeare I could always accept as human, certainly unbelievable at times, but human. But Milton, blind Milton writing *Paradise Lost* was brother only to deaf Beethoven composing the *Ninth Symphony* – super humans – and my twentieth-century sophistication suffers painfully every time I read *Paradise Lost*. To us, in that Milton seminar, Adam and Eve were mythic or fabulous figures, but they were not to Milton, and I, knowing Milton's intellectual prowess, felt uncomfortable assuming that the Garden of Eden was merely a fantasy.

I completed my doctoral work in medieval English literature and settled into teaching my students, among other things, of the delightful fantasies of the Middle Ages, of super heroes, monsters, and monsters' mothers, of giants and dwarves, dragons, wizards, and headless green men. I discussed and discoursed on the medieval mind, so often naive, cute, and credulous. Until once again I was forced to face fantasy from another perspective, forced to realize that what is fantasy to one person is serious reality to another, and that the world view makes considerable difference in the way we perceive literature of the Middle Ages, or any literature, or our very existence.

in the summer of 1979, I was teaching my undergraduate course in medieval English literature, and one day I began to discuss the lays of Marie de France, charming little stories written probably at the end of the twelfth century at the court of Henry II and Eleanor of Aquitaine. Somehow "charming" was always the word I used to describe Marie's stories of love, marvels, wonders, and magic, and that day I had planned on discussing *The Lay of the Werewolf.*

We all know that werewolves don't exist; it's a fact. And I was suggesting something about their nonexistence, about the fantastic imagination of the medieval man – or woman in this case – when a rather quiet voice near the back of the room said, "But they do exist." The voice belonged to a young Navajo Indian woman, and I knew then that my class would go in a very different direction from what I had intended. The proverbial hush had fallen, and I asked her if she would consider telling us more.

She explained that among her tribe if a person or group wishes to harm someone, he or they will choose a man who, after sacrificing something or someone very dear to him, and after undergoing certain rites, will be changed into a manwolf whose purpose is to do evil. The sacrifice suggests the ambience of the wolfman, for it is a literal sacrifice; he must cause the death of a loved one, not infrequently, I'm told, of his mother. The rites imbue the wolfman with marvelous powers; dogs and cats become frightened when one is near, and a friend of my student once had one running abreast of his car as he sped along the highway. The powers of the wolfman can be reversed, however, if one is aware that he is being hunted. Her family once had to hire a medicine man to thwart a wolfman. Medicine men can be

expensive – up to $500.00 for reversing the powers of a wolfman; after all, this is the twentieth century. But the powers of the medicine man worked, and shortly afterward, the wolfman, in his natural guise, was found dead in an automobile accident.

To my student such creatures are not fantastical concoctions of the imagination but grimly real things, and, in fact, one night as she went to her English teacher's house, a wolfman followed her. She didn't see him on the way, but she knew he followed her; and after arriving at her teacher's home, obviously frightened, she looked out the window and saw the man-wolf, very big and very hairy.

In Navajo, the name of the wolfman is *Yenagloshi,* the one that comes by night.

"Well," we rational people would want to say,"obviously something she heard, a rabbit perhaps, made her nervous so that she reached the house ready to create in her imagination, in her fantasy, some creature lurking around the house." And how quickly we want to dismiss the idea that the werewolf might genuinely exist. We simply will not allow the existence of such creatures because we are rational and sophisticated. After all, such stories – how easy it is to use that word – abound, especially among "primitive" societies. But my student is not naive or primitive; she is a sophisticated college student in the twentieth century who knows that werewolves exist. And because of that knowledge, her approach to understanding Marie's medieval "Lay of the Werewolf" must be very different from mine.

To me the werewolf is from the realm of fantasy, and because of that association the story accretes overtones of fairies and fairy tales and "things that go bump in the night"; it inevitably maintains a certain lightness of tone. But to my student, a story about a faithless wife forcing her husband, against his wishes, to remain a werewolf so that she can carry on with her lover, has very grim, if not tragic, overtones. We inevitably approach that story from two very different world views and thus gain very different emotional reactions to and interpretations of the story. And, in fact, my Indian friend has a much more immediate approach to such medieval literature than I have. The very nature of my contemporary sophistication shields me from a powerful reality.

When I discuss Old English literature I have always enjoyed briefly considering charms: charms against elves, horse thieves, sickness and nearly anything else that afflicted the Anglo-Saxons. I don't pretend that charms have much literary merit, but they present a fascinating mixture of Christian and pagan beliefs typical of Anglo-Saxon society. But I'm also sure that I like to consider the charms in my class because they give us a glimpse of a very early, very pagan, very fantastic world.

The following charm from the Old English is difficult to interpret, but it seems to be against a sudden pain, as if the victim had been hit by a spear. The cause of the pain, however, is thought to be bewitchment by the gods, the elves, or a witch.

Feverfew and the red nettle which grows through the house and plantain; boil in butter –
"Loud were they, lo! loud, when they rode over the hill,
Resolute were they when they rode over the land.
Fend thyself now, that thou mayest survive this violence!
Out, little spear, if herein thou be!
I stood under the targe, beneath a light shield,
Where the mighty women made ready their strength
And sent whizzing spears;
I will send them back another
Flying arrow in their faces.
Out, little spear, if herein it be!
Six smiths sat, wrought war-spears.
Out, spear, not in, spear!
If herein be aught of iron,
Work of witch, it shall melt.
If thou wert shot in the skin, or if thou wert shot in the flesh,
Or if thou wert shot in the blood, or if thou wert shot in the bone,
Or if thou wert shot in the limb, thy life shall never be harmed.
Or if it were the shot of gods, or if it were shot of elves,
Or if it were shot of witch, now I will help thee.
This to relieve thee from shot of gods, this to relieve thee from shot of elves,
This to relieve thee from shot of witch; I will help thee.
Flee to the mountain-head,
Be thou whole; may the Lord help thee."
Take then the knife; plunge it into the liquid.

Most of us today, if we had a pain, would not turn to an exorcist but to an educated physician, and we would rely on his carefully reasoned diagnosis and treatment. Sure, we hear of faith healers and witch doctors among us,

and usually we categorize them off-handedly as part of the frayed edge of society, quacks and charlatans. After all, this is the twentieth century, and we are enlightened, sophisticated people.

But perhaps my Indian friend is sophisticated, i.e., worldly wise, about worlds of which I am totally ignorant. Her mother, for example, born in the twentieth century, was once bewitched.

She suffered from severe pains, so the family called a hand trembler. As the mother lay prone, the hand trembler moved her hand through the air just above the body, and as the hand approached three areas of the body, the trembling intensified. When the trembling hand had located the affected areas, the hand trembler placed her mouth on those areas and sucked through flesh and skin a clump of hair, a small bunch of ashes, and a piece of bone: the items had come from a corpse and had been implanted in the mother's body by an enemy. The diagnosis, bewitchment. The cure, intuitive and mystical discovery of the foreign objects, and their removal by the strange and awful power of a hand trembler. Fantastic? Yes, to most people, but not to my student who saw the bone, the hair, the ashes, and the wounds left in her mother's body.

And what about the old pagan charms to alleviate witchcraft? To my student it could be twentieth-century medicine, twentieth-century reality, and that real frame of reference will affect profoundly how she perceives those charms taken from medieval literature.

Once, when my student dropped in, I happened to be reading the medieval saga of *Eirik the Red.* The saga, written in Iceland in about the year 1265, tells of events that occurred in about 930-1020. This saga and the *Greenlander's Saga*, written in about 1200, tell of the voyages of Icelanders to Greenland and then on to Vinland or North America. Since the information contained in these accounts is quite clear, why aren't we celebrating Leif Eirikson's day instead of Columbus day. The answer to that might be in our view of fantasy. Because the sagas contain material that to us is quite fantastic, we doubt the credibility of other material which appears fairly factual.

For example, when my student visited me, I had just read an account of a prophetess employed by the men in Greenland to help them rid the land of famine and sickness. The prophetess needs a young girl to sing a chant, and the men are afraid they will not be able to find one who knows the chant, since they are few in numbers and far from Iceland. They do, however, find Gudrid who had been taught the particular chant by her foster mother when Gudrid lived in Iceland. But Gudrid, being a Christian, wants no part in the proceedings. Perhaps her new enlightenment precluded a belief in the efficacy of fantastic, pagan practices. She finally consents, however, and because she sings the chant so beautifully, more spirits than expected appear, and the seer is able to see into the future, prophesying of the extent and duration of the famine and sickness. She also, out of thanks, foretells Gudrid's future, a very bright future. We are not told what Christian Gudrid's reaction was.

My student's reaction to that episode, however, was simple acceptance. She saw nothing strange or fantastic about a woman calling up spirits, communion with whom would give insight into our lives, present and future. Nor was my student surprised as I read another episode from *Eirik's Saga.* At one time Gudrid and her friend Sigrid, who is ill with the current sickness go outside to the privy. Once out in the cold night of Greenland's winter Sigrid cries out. Gudrid says, "We have acted rashly . . . and you are in no state to stand the cold, so let us get back in as quickly as we can." To which Sigrid replies,"It is impossible to go as yet . . . here is now the entire host of the dead before the door, and Thorstein your husband with them, and I recognize myself there too. How dreadful it is to see such a thing!" And when this passed off, "Let us go now, Gudrid," she begged. "I do not see the host any longer. The foreman too had disappeared," who she thought earlier had a whip in his hand and sought to scourge the company.

Now I have never seen spirits of the dead near a privy or anywhere else, and when I hear about others seeing spirits, my gut reaction is to consider those informants a little lower than rational beings. Oh yes, I am fascinated by the idea of spirits; I may even want to believe in them, but I doubt if that desire could ever be part of my being, part of my reality. So I read medieval Icelandic sagas, amused and charmed by the fantastic elements. My indian student, however, found neither amusement nor charm but understanding. I might have been reading the account to her from the morning paper.

And I can't forget that her twentieth century father has promised to hand down to her upon his death the crystal ball from which she can learn many things. Neither can I forget her grandmother who spoke with snakes and bears, who once while tending her sheep met a bear and said,

Forgive me bear, for walking in your path,
But I intend no harm for you.
Please leave me free to go my way.

How strongly that reality clashes with my reality when as a child I remember vividly when Tommy Thompson shot the bear that wandered down the mountain behind my house. Mr. Thompson's gun spoke to that bear, and I watched for days as that huge animal disappeared slowly, inexorably back into the earth. So I ask myself, "Who is sophisticated?"

Now I may never resolve the problem whether Adam and Eve lounged around in a literal garden, or whether witches do bewitch, or whether spirits can be spoken to, but I do realize this: I realize that I would not like to give up my upper-middle-class education, my Ph.D., my cushy teaching job at a university for a life of herding sheep, hauling water over the deserts of southern Utah, and fighting dust and wind and cold. But I also realize that technology, education, and shoes have caged me, kept me from a realm too often considered mere fantasy, a world through which I might perceive medieval literature, and all literature, and my entire life from a new and visual standpoint, a beautiful and fantastic world of pure reality.□

Bibliography

The charm was taken from *Anglo-Saxon Poetry*, trans. R.K.Gordon (London: J.M.Dent and Sons Ltd. 1926), pp. 85-86.

The Gudrid stories were taken from *Eirik the Red and Other Icelandic Sagas*, trans. Gwyn Jones (London: Oxford University Press, 1961).

THE ELRIC SAGA

Sea Battle Near Melnibone

By Ken St. Andre

This is a solitaire adventure compatible with the *Stormbringer* role-playing system. In it you will have the opportunity to play the part of Elric VIII, 428th Emperor of Melnibone, in his first decisive clash with foreign enemies and his treacherous cousin Yyrkoon.

While the adventure is based upon Michael Moorcock's published Elric stories, it is not limited by them. It is possible to obtain endings different from the outcome in the book *Elric of Melnibone*.

In order to play through this adventure you will need a pencil, paper, and several 6-sided, 8-sided, and 20-sided dice. Some knowledge of the mechanics of either *Stormbringer* combat or *RuneQuest* combat will make it easier to play. It would be helpful to have a copy of the *Stormbringer* rulesbook, but is not absolutely necessary. A short discussion of *Stormbringer* combat is on page 28 for your convenience. Go to 24A.

24A Your skin is the color of bleached bone, your eyes are two slanting crimson slits above high cheekbones, your stark white hair floats out from beneath the verdigrised dragon helm like a cloud of milky smoke. You are Elric, 428th Emperor of Melnibone, and you are an albino. The royal blood is wearing thin and weak after 10,000 years of glory, but you have various drugs and potions that allow you to simulate the strength of a normal man – nay, not a man, but a Dragon Lord of Melnibone. Your war captains are gathered before the Ruby Throne to hear your words. Foremost among them is your cousin Yyrkoon, he who holds you in scorn and lusts after the throne itself. Also present are Dyvim Tvar, Keeper of the Dragon Caves, and Magnum Colim, Admiral of the Melnibonean fleet. They are waiting expectantly, gorgeous in jewelled armor and dragon helms.

"My lords" Your voice is high and has the carrying power of a bugle, though you did not speak loudly. "One hundred of the war galleys of Argimiliar are sailing for Imrryr. They will be here before nightfall tomorrow, eager to slay us and plunder the Dreaming City of its millenia of accumulated wealth."

Yyrkoon interrupts. A smile of bloodthirsty glee contorts his perfect features. "We will sail and meet them with battle barges and dragons. We will smash them on the seas and then continue on to their homelands, burning their cities, enslaving their women, slaying . . ."

"No dragons" It is the voice of Dyvim Tvar. "They have not recovered since you used them against the Vilmirian pirates last year, Yyrkoon."

Yyrkoon's speech falters to a halt. "Have you a plan, your majesty?" he smirks.

"I do," you reply. You wait for their attention and then tell them of your plan to defend Melnibone with battlebarges and warriors only. A few details are hammered out with your captains. Then the question of command arises.

Once again Yyrkoon puts himself forward. "Let me command the warriors and the ships" he shouts. Then, moderating his voice, he continues, "Surely, Elric, you have more important things to do – perhaps a book to read?" His blatant sarcasm is unworthy of the wit and subtlety of a true Melnibonean. You feel a surge of pity for your envious cousin – he wants what you have so badly, little knowing what a curse you have found it already in your one short year of rule, but the pity is greatly adulterated by annoyance that he should dare to speak to you in such a manner before the other lords. If you are willing to let Yyrkoon have complete control of the battle forces, go to 25E. If you deny his request, go to 27A.

24B By the time Yyrkoon returns to Imrryr, he lets everyone know that he is now the ruler of Melnibone and that things are going to change. Magnum Colim and Dyvim Tvar are quite unhappy with their new liege, but there seems to be nothing they can do. Imagine Yyrkoon's dismay when he walks into the throne room and finds a mysterious figure sitting on the Ruby Throne. He runs up and snatches the cowl away from your face. Screaming with frustration he admits his treason before witnesses, and you have a few guards take him away while you ponder a suitable punishment for this traitor. After much thought, you reach a decision and issue your orders. Go to 26B.

illustrated by Luise Perenne

25A Straasha heard your summoning, Elric, but decided to honor your wish and let you die. You drown and become a mindless zombie serving in the Chaosfleet under Pyaray. Yyrkoon achieves his ambition of being Emperor of Melnibone. END.

25B After the fight with the captain and his dog everything is anticlimactic. Soon the battle is over. Of the 100 ships of Argimiliar that sailed to attack the Dreaming City, four return to their home port of Cadsandria. And so the legend is spread that the Melniboneans are invincible in war. Although there is some grumbling among the younger Melnibonean warriors at allowing any invader to escape, in the rest of the Young Kingdoms you gain fame as a warrior king that will protect your island from similar attacks for years to come. Go to 25C.

25C You return to Imrryr in triumph. Yyrkoon is very unhappy, but no one will listen to him because you are the hero of the populace. Within the month he announces that he is going to travel in the barbarian lands. He spends some time preparing a small boat with all the luxuries, and has it crewed by demons. On a bleak and foggy morning he sails away from Melnibone. It is only many hours later that you learn he has abducted Cymoril and left a succubus behind to imitate her. It seems, Elric, that you will have to follow him out into the world, but that is the tale of another adventure. END.

25D Compute the damage taken, remembering that armor protects you not at all. If the blow slays you, go to 27E. If you are only wounded, go to 25F.

25E Jubilantly, Yyrkoon leads the other captains out of the Tower of D'Arputna and down to the harbor. You sink wearily back down on the throne, and bury your head in your pale hands. Cymoril, sister of Yyrkoon, and your true love, comes and sits at your feet. After a while she begins to sing to you and your black mood lifts. Go to 27G.

25F You quickly black out. When you wake you are in your own bed in the tower of D'Arputna and faithful Tanglebones is hovering over you. You feel very weak, but there is not much pain, and soon your wounds will be completely healed. Go to 28A.

25G In the carnage of conflict you see a huge man dealing great blows with a two-handed Lormyrian axe. At his side is one of the great war-hounds of Chalal. As your

eyes cross his, he recognizes you. "Die, demon-spawn!" he bellows. He points at you and cries, "Kill!" Instantly the great war-hound leaps to the attack, with the war captain only a pace behind. Go to Combat, 28B.

If you slay both captain and dog, go to 25B. If you take a critical hit, go to 25D.

26A

The water is cool and green and you are sinking fast. As your last gasp of air is running out you find yourself wondering if you will meet Straasha, king of all water elementals when you have drowned. Unbidden, the words of Summoning rise to the surface of your brain, but then you think, why bother? As consciousness fades to black and the pain in your lungs becomes intolerable, you think you see a great green-bearded face looking at you curiously. Roll D100. If you rolled between 01 and 60, go to 27D; if you rolled between 61 and 100, go to 25A.

26B

You are sitting morosely on the Ruby Throne when a very apprehensive noble writhes his way to your feet and begs permission to speak. "What is it?" you snap. "Is my cousin dead?" "No, my emperor," he whines. "The traitor summoned a demon that slew his guards. He has fled from Melnibone in a small boat and taken Cymoril with him." You leap to your feet. "Then I must follow him!" you cry. But that is another adventure. END.

26C

Yyrkoon follows the fleeing southerners to the open sea and destroys every ship they have. In the process he loses four more battle barges. When he returns to Imrryr, he thinks he is a hero, and many Melniboneans also think so. His arrogance and taunts are going to be worse than ever. Cymoril advises you to have him quietly strangled. If you wish to take her advice, go to 26B. If not, go to 28A.

26D

Only a few of the enemy ships reached the open sea. They have raised all canvas to catch the wind, but the Melnibonean sorcerers control the wind. Realizing they cannot escape, they turn and fight. Two ships converge on the Son of Pyaray. The leading one is hit by a fireball, but some stout warrior has lashed the wheel and the flaming wreck comes straight on to crash into the barge. Flaming rigging falls on deck and threatens to set your barge afire. Most of the crew has to work at putting it out. That allows the second ship to come up and board. The desperate warriors of Argimiliar pour across your decks, determined to take this flagship to the bottom with them. Two of them come for you, Elric, and you are beginning to feel weak. It has been too many hours since you last took the drugs that maintain your strength. But you must fight. You raise the old blade of Aubec and the fight begins. Go to 27F.

26E

Tanglebones, your faithful lifelong servant has laid out your personal armor and weapons. The armor is a set of black plate with demons bound into the very fabric of the metal. No normal earthly sword should be able to pierce it. The helm is made in the form of a swooping black dragon, and it leaves part of your face exposed. The sword is a great two-handed greatsword, said to have once belonged to the human champion

named Aubec who led the people of Lormyr in the first revolt against Melnibone centuries ago. You also pick up an enchanted shield. Tanglebones is practically chortling with glee to see what a fine figure you make when all decked out for war. You leave him and go board your flagship, the largest of the gold-plated battle barges, The Son of Pyaray. It will be a long wait – several hours at least – until the arrival of the sea raiders. Go to 27I.

27A

"An emperor needs exercise for his body as well as his mind," you answer him. "I will command in person." Your war captains nod their approval. The Emperors of Melnibone were ever first in the fray. "Go and prepare the ships," you order. As they file out you can almost hear Yyrkoon gnashing his teeth in frustration. Go to 26E.

27B

As you lean wearily upon your sword, almost too tired to stand, the blade is kicked away and you fall heavily to the deck. The impact with the hard deck stuns you. Dimly, you are aware that Yyrkoon is looming over you. Suddenly he lays hands upon you and throws you over the side. You hit with a splash that no one seems to notice in the general confusion of the still-continuing combat. The last thing you hear is your cousin's triumphant laughter. Go to 26A.

27C

Calculate the damage. Remember that your armor is no protection from a critical hit. If it is enough to slay you, go to 27E. If you have any hit points left, you will be badly wounded and left for dead as your enemies move on to fight other Melniboneans. Go to 27H.

27D

The Summoning succeeds. Straasha rescues you, and takes you to his enchanted realm where all your wounds are healed and you learn much that is new to you. Of that meeting Moorcock writes in detail in the chapter called "The Caverns of the Sea King" in *Elric of Melnibone*. Suffice it to say that with the aid of the Sea Lord, you are completely healed and return to the island in a very short

time, arriving in Imrryr hours before Yyrkoon brings the remnants of the Melnibonean fleet back into the harbor. Go to 24B.

27E

You have been slain, Elric, by a lucky blow that penetrated through a gap in your armor. Yyrkoon goes on to win the battle and become the 429th Emperor of Melnibone. He is one of the worst rulers the Bright Empire has ever had, but then he is better than you were. END.

27F

You are fighting two common Argimiliar sailors. They are described in section 28B as sailors 1 and 2, and their strategies are indicated. If their primary weapon, the sea axe, is broken or dropped because of a fumble, they will switch to their secondary weapon and continue fighting. If the secondary weapon is also lost they will throw themselves overboard on their combat phase, thus hopefully getting out of the fight. Go to 28B.

If you have slain or otherwise disposed of both enemies, go to 27B. If you have taken a critical hit from one of the sailors go to 27C.

27G

You watch the battle from the safety of the harbor walls. Although the ships of Argimiliar outnumber the golden battle barges of Melnibone by a factor of three to one, they have no chance against the Melnibonean fireballs and ramming tactics of the barges. Again and again Melniboneans in their demon armor, with their demon swords and other weapons, ram and board the wooden vessels of the southerners. The men of Argimiliar fight very bravely, but it is in vain. In the end only a couple of ships flee from the carnage and make their way back through the maze that protects the harbor of Imrryr. The flagship docks and Yyrkoon invites you to join him as he tracks down and sinks the last surviving southerners. If you refuse his offer, go to 26C. If you accept, go to 26D.

27H

You are lying on the deck badly wounded and barely conscious when Yyrkoon reaches your side. He sees that you are still alive, but does not offer to help. Instead, he muses aloud how tragic it is that the young ruler of Melnibone was slain in battle and fell over the side. With those words he quickly tosses you into the sea. Go to 26A.

27I

The Son of Pyaray lurks beneath a dark overhang in the grotto walls. It is completely hidden in the darkness of night. Now you hear the sound of oars, the creak of timber and rigging, and the cautious voices of men. The ships of Argimiliar begin to pass your position. They seem near enough to touch in the twisting channel, but they are unaware of the Melnibonean battle barges. As the last ship comes abreast of your position, you signal to your rowers and the Son of the Pyaray leaps out and staves into its side. In seconds it is a sinking, burning derelict. Now the other Melnibonean battle barges strike. Balls of

blue demonfire leap from the catapults to entangle in the rigging of the southern ships. Realizing that they have been trapped, the men of Argimiliar turn to make a grim fight of it. Three ships begin to close with your flagship, and although one is struck by a fireball, the other two keep coming. In moments the barbarians are boarding, and you find yourself in furious hand-to-hand combat. Go to 25G.

28A

The menace from Argimiliar is ended, but the menace of Yyrkoon still remains. His prestige is high in Imrryr, while yours is at a new low, but that is a problem for another time. END.

COMBAT

28B

To prepare for solo combat in *Stormbringer* you will need to list all of the combatants in the following format as in the example below.

Name	*DEX*	*Weapon*	*To Hit*	*Damage*	*Hit Points*	*Armor*	*Major WL*
Elric	20	Greatsword	92	2D8+1D6	15	50 hits	8
		Sea Axe	84	2D6+2+1D6			
		Demon Shield	50 to parry			50 hits	
Captain	11	Lorm. Axe	63	3D6+1D6	10	1D10+2	5
		Sword	53	1D8+1+1D6			
		Sea Axe	43	2D6+2+1D6			
Wardog	13	Bite	74	3D6	16	None	
1 Sailor	9	Sea Axe	42	1D6+2+1D6	8	1D8-1	4
		Scimitar	16	1D8+1+1D8			
2 Sailor	10	Sea Axe	43	2D6+2+1D6	13	1D8-1	7
		Sword	45	1D8+1+1D6			

A. The character with the highest DEX attribute gets to strike first. That will usually be Elric. As the Elric player, you may choose which opponent you will attempt to hit. All living foes will attempt to hit Elric as long as they can keep fighting. Go to B.

B. Make the attack roll on D100. If it misses, go to C. If it hits, go to step D (remember to note a critical hit 5% chance – 01-05). If it fumbles (5% chance – 96-00), go to H. If all combatants have had their turn, go to I.

C. Go to the combatant with the next highest DEX rating. Remember the instructions in A for the allocation of attacks. Then repeat B.

D. The character that has been hit must decide whether to parry, dodge, or take it on armor. That strategy is noted by the character's weapon choices. Characters will always attempt to parry a critical hit, but such a parry, even when succesful, will break the weapon making it, except for Elric's sword which is always able to take the strain. If a parry is attempted, go to E; if a dodge is attempted, go to F; if armor is relied on, go to G.

E. Try to make the parry roll. If the parry fails, go to G. If the parry succeeds, check to see if the weapon was broken by a critical hit (see D above). Characters who have a broken weapon may continue to fight with it at ½ their normal attack and parry, or discard it for their next weapon by taking a five point penalty on their DEX for one combat turn. In any case, go to B for the next combatant.

F. Try to make the Dodge roll on D100. If the character fails, go to G. If the roll succeeds, the combatant dodged the attack and forfeited the right to attack at any later time in this combat round. Remember, it takes a critical dodge to avoid a critical hit. Go to B for the next attacker if not hit.

G. Roll the attacker's damage, then:

1. Double that damage if it was a critical hit;

2. If the character being hit has any armor, roll the amount of protection the armor gives. (For Elric subtract the damage done from the demon's 50 points.) Subtract that protection from the total hits taken before wounding the character. (Critical hits ignore armor.)

3. Subtract hits taken from character's hit points. Check for major wounds (½ the hit points or more). If a major wound is taken, go to J. If the wound is fatal, cross the character off the combat list.

4. Go back to step B to continue with the next combatant.

H. In the event that any fumble was thrown, the unfortunate character will drop his weapon, and will need one combat turn to regain it. If hit by a foe on the next combat turn while trying to recover his weapon, the character must attempt to Dodge, or just take the hits on armor. During this turn the weaponless character will be unable to attack or parry. However, if the character has a backup weapon, he may draw it and only suffer a five point loss from DEX for the next turn. Go to C.

I. If the entire combat is finished, return to the section that sent you here and continue reading.

J. Any character who takes a major wound during combat in this adventure will be immediately out of the fight. If the wounded character is Elric, return to the section that sent you here and read the next paragraph. If there are any combatants left to face Elric, continue the fight by going to C.

Elric of Melnibone **Noble/War**

Albino, STR 5 without drugs.
STR 12 CON 12 SIZ 15 INT 25
POW 35 DEX 20 CHA 25 ELAN 20

Cult – Arioch Hit Points – 15
Age – 25 Major Wound Level – 8
Armor – Demon Plate, 50 hit points
Combat Bonuses – Attack +44%; Parry +33%; Damage +1D6; Dodge 100%

Weapon	*Attack*	*Damage*	*Parry*
Greatsword	92%	2D8+1D6	81%
Sea Axe	84%	2D6+2+D6	73%
Demon Sh.	Special		50%

Elric will not dodge unless faced with a critical hit, preferring to let weapons strike his demon armor. When armor is hit, there is a 50% chance that the weapon striking it will break. Roll D6. On 1-3 weapon breaks. (A critical hit will slip by the demon armor.) The dog's teeth will not break & will do damage to the demon armor. Player may choose to have Elric attempt parries with demon shield. A successful parry has a 50% chance of breaking the weapon as per the demon armor. A critical hit will kill the shield.

Sea Captain **Warrior**
Argimiliar Navy Captain
STR 17 CON 10 SIZ 10 INT 16
POW 16 DEX 11 CHA 11 ELAN 5

Cult – None Hit Points – 10
Age – 40 Major Wound Level – 5
Armor – Plate 1D10+2
Combat Bonuses – Attack +13%; Parry +9%; Damage +1D6; Dodge 71%

Weapon	*Attack*	*Damage*	*Parry*
Lorm. Axe	63%	3D6+1D6	59%
Broadsword	53%	1D8+1+D6	49%
Sea Axe	43%	2D6+2+D6	39%

The captain fights in tandem with his warhound, following up its attack with one of his own. Normally he will not attempt to parry, counting on his armor to protect him. In case there is a critical hit, he will attempt to parry with any weapon in his hand. He will only dodge after a fumble.

Warhound of Chalal **Dog**
STR 24 CON 16 SIZ 8 INT 4
POW 3 DEX 13
Combat Skills – Attack +2%; Dodge 50%

Weapon	*Attack*	*Damage*	*Parry*
Bite	74%	3D6	

The dog has the power to dodge and still attack. It will always dodge & will only attack when the dodge succeeds.

Sailor One
STR 14 CON 9 SIZ 8 INT 11
POW 11 DEX 9 CHA 15 ELAN 0

Hit Points – 8 Major WL – 4
Armor – ½plate 1D8 - 1
Combat Skills – Attack +2%; Parry +3%; Damage None; Dodge 10%.

Weapon	*Attack*	*Damage*	*Parry*
Sea Axe	42%	1D6+2	43%
Scimitar	16%	1D8+1	38%

Will attack Elric in sequence & fight till death. Will attempt to parry.

Sailor Two
STR 12 CON 11 SIZ 14 INT 11
POW 15 DEX 10 CHA 8 ELAN 0

Hit Points – 13 Major WL – 7
Armor – ½plate 1D8 - 1
Combat Skills – Attack +3%; Parry +1%; Damage +1D6; Dodge 53%.

Weapon	*Attack*	*Damage*	*Parry*
Sea Axe	43%	2D6+2+D6	41%
Broadsword	45%	1D8+1+D6	42%

Will attack Elric in sequence & fight till death. Will count on armor & not parry. □

STORMBRINGER
Errata

Page 27: A priest gains one point of INT per year after age 25, not POW. However, he must roll higher than his current INT on 3D10 (a range of 3-30) to gain the increase. Some years a priest gets stuck in routine and doesn't learn anything.

CHAPTER 5

Vulnerability of elementals:

Any elemental can be harmed by a Demon of Combat or Protection. All elementals have 30 hit points.

Undines can be harmed by normal weapons. Salamanders and Sylphs are invulnerable to normal weapons, and Gnomes (as well as being invulnerable) can break normal weapons 50% of the time.

Vulnerability of Demons:

Any demon, unless it has a ward pact is vulnerable to normal weapons unless it is in weapon or armor form. Special demon abilities can modify this situation, but not negate it. Of course, with demons such as Gateway Openers, one must find the demon before one can hit it.

Rebinding Elementals:

A character may bind an elemental originally summoned and bound by another if the original binder is dead or gives permission. He need only make the same POWx3 roll that the original binder needed. If the roll is failed the elemental is freed.

Page 67: The example does not make it clear that the needed percentages for the two sorcerers are higher than they would be for beginning sorcerers. Note that they are described as *practiced at doing elemental summonings.* Naturally their skill has increased from the basics shown on page 65.

Page 73: Under demons of Protection, read *(3) those that take spirit form and guard against* **trespassers** (new word in bold)

Page 76: Under spirit wards change *and multiply the difference by 5* to *multiply the difference by 2.*

Add: *When created, a spirit ward is given a definite area of no more than 100 square meters to guard. Its influence will not extend past that area.* □

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illustration by Roland Brown

Creating Jolanti

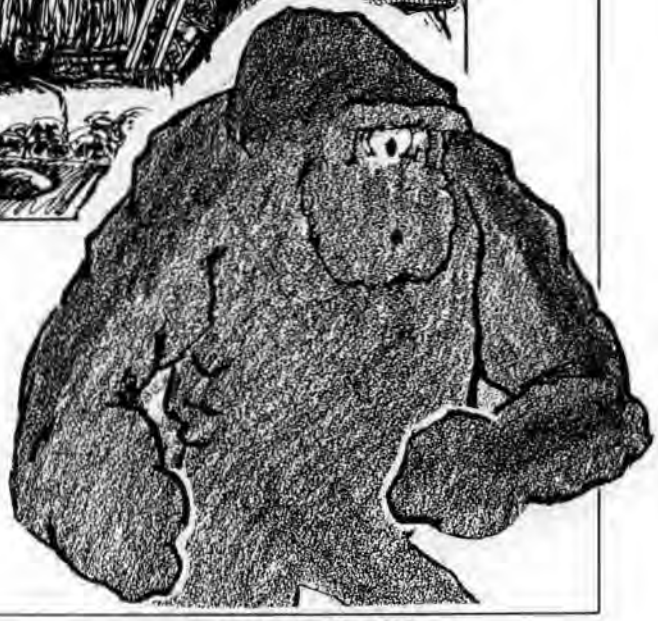

illustration by Miron Murcury

By Michael Malony and Greg Stafford

The Jolanti were originally made during the Great Darkness. They were made by dwarves, who themselves were called the Clay Mostali. Both the Clay Mostali and the Jolanti were originally made for a single purpose: to provide more bodies to fight in the Great Wars. However, the Clay Mostali inherited the world when their Machine was ruined. The Jolanti kept their slavery.

MYTHOS AND HISTORY

One thing which sets the Mostali apart from many of the other less important "constructed" races of Glorantha is in one single fact: they are Makers. All the other things and beings in the world are either raw or finished materials, or something inbetween.

Dwarves believe that the world was made by their great god, Mostal the Maker, but that a part of this cosmic machine went awry, broken by Eurmal the Trickster. Thus large parts of the cosmos have lost their roots in recognizing themselves as raw materials for the Mostali races.

Some parts of the world do remain, or have regained, recognition that they are subservient to the Mostali way. The Mostali call them the Tamestones, even if the creatures' origins were not in stone.

Among the Tamestones is a widespread breed called the Jolanti. They know they were made by the dwarves, but the jolanti are incapable of making any life forms themselves, thus they are not Makers.

Most jolanti were destroyed during the Great Darkness, and their spendor is now long past. Instead of thousands of each type now there are only the small, human-sized jolanti and a few of the exotic, giant stone beings remaining such

as the Faceless Statue which Pavis the Hero used to build his city.

In the Second Age there were many wars between the Elder Races. Mankind knows little of real detail concerning these colossal events, for the ruins of their many wars were old when men moved into the empty regions. One of those fights was the destruction of the Nidan Mountain kingdom. Only that dwarf kingdom seemed to keep its splendor intact through the wars, until it became a victim of Time.

Gonn Orta, a famous giant rumored to be yet alive, was one of many who helped defeat the Nidan Kingdom. The mountains, ancient though they were, showed cracks and scars where Gonn Orta laid his lever. Famous peaks tottered when the giants cast their weight upon the well-placed tool, and for a year the regions downwind were covered with dust and grime as the mountains groaned and moved.

Deep inside the mountain stronghold there was grim fighting in narrow tunnels and palatial arcades as the dwarves defended each turn, doorway and room with traps, counterattacks and cave-ins. Trolls led the way in, happy to face death for the prospect of a dwarf meal.

Afterwards, from the rubble of ruined rock, the giant jolanti thrust their way outward, born into the world and set free. The giants, who had worked for years to defeat the dwarves, looked over the stone men and then returned to their homes. The huge jolanti stood where they were for a long time. Most of them were destroyed by rival dwarves, but some did wander off. One large group was befriended by elves a few years later who bestowed intelligence and fertility upon them as a triumph of growing over making. These still live in forests with the elves in Aggar, at the fringe of the Lunar Empire.

The giant jolanti who were made whole by the Aggar elves were called the Dringi to differentiate them from the more numerous normal-sized jolanti.

The dwarves no longer seem to have the ability to make the giant jolanti. It seems likely that the Gnome to Jolanti spell now used is not able to animate such a huge piece of stone. The secret, like many other, was lost in the Gods' Age. Many dwarves have researched for the method, but none has yet succeeded. However, the normal-sized jolanti have proved sufficient to serve the dwarves' purposes.

CREATION

Requirements for Production

A. A dwarf Rune Priest of an Earth or Stasis-based cult, with the following spells: Summon Gnome I, II, or III; Gnome to Jolanti I, II, or III; one point of Divine Intervention. Other Rune spells may be of use, especially Extension II or III. (Remember that once the jolanti is made the caster loses the Summon Gnome spell.)

B. Power storing crystal, powered crystal, or Truestone. The crystal is used as a focus for the jolanti's existence and continued material form. Any powers of the crystal are superceded by the jolanti and it may not make use of them.

C. An amount of crumbled virgin stone twice the SIZ of the Elemental to be summoned.

D. A vat large enough to contain said material. The vat must have at least a thin coating of Runic metal, commonly iron, placed in a 20 meter radius area that is free of loose soil. This will force the elemental to form within the crumbled rock in the vat instead of the earth which is its preference.

E. At least one skilled stone worker and one sculptor.

F. A fire as hot as a Salamander, or a blast furnace.

Procedure of Production

A. The pure stone is melted in the vat and the attuned crystal is placed in the stone. This is to act as a seed for the Gnome to form around. One point of Divine Intervention is cast to bind the spirit of the Gnome into the crystal when it is summoned. As this is an elemental spirit in the service of a god, a normal spirit binding would be inadequate.

B. The dwarf who will own the jolanti must have attuned the crystal or truestone, and be present during the initial summoning of the Gnome. At that time he must make a successful attack against the Gnome as in acquiring an Allied Spirit (POW + CHA vs. POW + INT). This should be easy to roll considering the INT of elementals. However, this person must at least be a laymember of the cult whose priest is creating the jolanti or suffer a -10 CHA penalty for purposes of this roll.

C. At any time after steps A & B have been performed successfully, or before the beginning of Clayday of the next Stasis week in any case, the rest of the steps must be completed. Otherwise A & B will have to be repeated. Note that the one to receive control of the jolanti need not be present during the rest of the proceedings. The control of the Gnome/Jolanti will not pass from the summoner until the end of the duration of the summoning spell.

D. Be sure that the Summon Gnome and the Gnome to Jolanti spells are of equal points, otherwise the lesser of the two will determine the size of the jolanti. Summon Gnome, Gnome to Jolanti and the Extension spell, if used, are then stacked and cast. Roll D100: 01-95 means the Gnome has formed successfully within the vat of molten stone, 96-00 means the Gnome has been destroyed in the attempt. The Priest has lost the use of that elemental, but may sacrifice again for a new one.

F. The Jolanti is now ordered out of the vat, and the stone workers and sculptors go to work. The jolanti has a head containing one eye, one mouth, a massive body, two arms with hands like mittens, and two stubby legs. It will be able to see poorly, speak Earthtongue, walk slowly, and grasp things roughly. However, if the body is altered during the duration of the Summons, these new improved parts will be fully functional. This is where the Extension spells are useful. The amount of alteration depends on the number of sculptors working on the jolanti, and the length of time they have to work. A larger jolanti allows a larger number of workers but also requires more work to be done. Some common changes that can be made on a jolanti are: an additional eye for improved sight, creation of a nose for the sense of smell, extra arms for increased utility and more attacks, and carving of fingers for manipulative purposes.

STATISTICS AND SKILLS

The jolanti's statistics are given below. The limit to its skills is DEX times 5, or the skill of the stone worker, whichever is lower. The base level at which the skills are acquired is dependent on the length of time spent on the physical aspects of the skill during the initial Summons duration.

	Small	*Medium*	*Large*
STR	2D6+6	3D6+12	4D6+18
Hit Points*	3D6+18	6D6+36	9D6+54
SIZ	9	18	27
INT	1D6	1D6	1D6
DEX	2D6	2D6	2D6
Damage Bonus	1D4	3D6	6D6

ARMOR: 6 point skin
SPELLS: Ironhand
*Jolanti are immune to all poisons. Hit locations should be figured out using standard humans and altering them for the greater jolanti hit points.

Weapon	*Strike Rank*	*Attack*	*Damage*
Punch	10	25 - 45%	1D6 + Bonus
Kick	10	25 - 45%	1D6 + Bonus

The skill percentages are based on the amount of time each is worked on.

Attack – 5% per skill per minute spent.

Perception – 5% per skill per 3 minutes spent.

All Others – 5% per skill per 5 minutes spent.

Note: It is necessary for one dwarf to be working for each size of the elemental used in the Summoning. One dwarf for a small, two for a medium, and three craftsmen for a large. Otherwise the time requirements are doubled or tripled accordingly.

Benefits

When within range, the controller of the jolanti will be in Mindspeech with it. It can be controlled as any other bound spirit. It can learn and cast spells, limited by its INT. Because it has such a low INT, only simple instructions can be given to it.

Restrictions

A jolanti counts against the limit of bound spirits one is allowed to have. It can learn from experience up to DEX x 5 but remember its low INT modifier.

A jolanti may be taken as Allied Spirits by Rune Priests or Rune Lords of a dwarf cult. Its statistics (especially INT) are no different, but it will gain full Mindlink and will be easier to direct.

MISCELLANEOUS NOTES

Pain

Being constructs, jolanti have difficulty detecting pain or injury to their bodies (they would be more sensitive in earthen form, but rock is much denser). They can be carved into intricate designs without feeling the slightest bit of discomfort, and dwarves often use them for competitive artistic displays when they are not used for other purposes. Even if they lose a limb they cannot be functionally incapacitated. At worst, minor imbalance problems would occur. For healing, a Repair spell must be used for everything from a minor chip to the replacement of a lost limb. □

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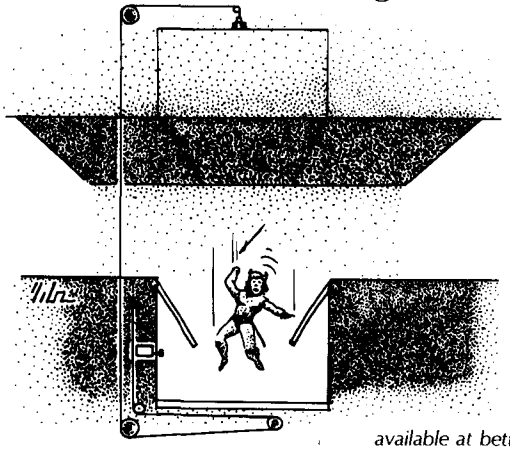

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When the trap door slams down against the side of the pit, it hits a button on the wall which causes a vial of acid to shatter. The acid rapidly dissolves a wire that runs up through the dungeon wall to secure in place the section of roof above the pit. As long as weight remains on the floor of the pit the pressure plate therein will insure that the block of ceiling remains in place. If all the weight is removed, then the ceiling *(continued on page 18 of Grimtooth's TRAPS)*

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Making A Magic Staff

By Gerald M. Schmitt

Whenever magicians are talked about in fiction they are always portrayed traveling with staffs or wands. Yet very little provision was made for that within the D&D rules. To fill this need the article below was written, for what is a magician without his trusty staff.

A custom-made staff is one of the most useful and prized possessions of a Magic-user. Uses for it are limitless. It could be made to store spells for him during days of rest before the great adventure begins. It could also be made to absorb the abilities of lesser magical items to store this energy in the staff for use in combination with other abilities. It allows the spellcaster to contribute to melee without the chance of fumbling the spell. It also allows the casting of simple spells at the same moment as the staff is being used, if the game master allows a character more than one action a round. In fact several of the staff's abilities could be put into use at the same time. Touch alone could operate it so as to leave one hand free, unimpairing the dexterity bonus which would otherwise be forfeited when concentrating on a spell.

A staff should have a certain number of energy slots depending on the time, skill, and money one can round up in its creation. These energy slots could be replentished by two means. One method would be to simply cast a spell on the staff and have the staff absorb it. An energy slot filled in this manner would be empty and in need of filling after one discharge. This method also implies the possibility of absorbing an opponent's spells allowing you to return the fire next turn.

A fellow guild member could contribute to a staff's power by throwing spells into it that the owner does not know. This could be extended to allow a cleric to put a Raise Dead spell into a magic-user's staff. As in rings of spell storing, a fighter may use the spells but may have no knowledge of how they work. Potions and many other item types are usable by many classes with the user gaining no understanding of how the magic in these items works.

The second method of replenishment would be to have the staff absorb the magical power of another magical item. For example, a Wand of Fireballs could be absorbed into a staff. A wand keeps any charges that it may have, until depleted. It is important that one keeps a certain number of energy slots open for defensive purposes or just for the time when you run across an item you wish to add to your collection. In the case of the fireball wand you would need to burn out the energy in the slot to make room. This could be costly and inconvenient at times.

A staff can be created much the same way as a Ring of Spell Storing. The character has the staff shaped out of costly material by an expert craftsman. The material that the staff is made of will reflect the potential of the staff. Objects are made to allow resistance to the energy that it is expected to be exposed to. Example: a tea pot is constructed of a material that would withstand the heat of fire. The cost of the basic model will run 20,000 gold pieces (including the material costs for the building and the craftsman's fees). The time required should be a month if not more. Then the spellcaster goes into the researching phase of the staff's construction.

A spell very similar to the kind used in the making of a ring of spell-storing must be created except that the spell is altered slightly to produce a spell of Energy Storing. Follow the recommended procedure in the *DM's Guide* for the researching of this spell. The researching of the spell should be done in private, so assume that the spellcaster is paying the maximum cost per spell level due to the lack of a library or lab. Also, you must consider that the spell cannot be read to test it out. Reading of a spell of Energy Storing would be fatal since it would absorb the energy of the magician's body. The character will only know if the spell is a success after the spell is merged with the staff itself.

Step 1 – A copy of the spell is made. This spell should be somewhere between 6th to 8th level.
Step 2 – An Enchant Item spell is then thrown on the staff which strengthens it to receive the Energy Storing spell.
Step 3 – The Energy Storing scroll is laid on the staff.
Step 4 – A Wish spell is used to merge the spell on paper into the staff without reading the Energy scroll.
Step 5 – Finally a Permanent spell is cast to allow the energy slots of the staff to be endlessly recharged and emptied. The spell of Energy Storing should create 2 to 5 (1D4+1) energy slots as would the spell for the construction of a ring of spell storing create 2 to 5 spell slots.

Better staves can be created in a similar way with the spellcaster using two scrolls with the Energy Storing spell laying them on the staff one at a time. It will require a separate Wish to merge each scroll to the staff, one Enchant Item spell, and one Permanent spell. The cost of fabrication and time required is doubled. This staff would then have 4 to 10 slots (increasing by 1D4+1). This process can be continued. A staff with 6 to 15 slot capacity would then cost 80,000 gold pieces and require four months to fashion. A gem could be placed on top of the staff not just for ornamental use but also to gain the extra ability of gems found in the *DM's Guide* under the section "Reputed Magical Properties of Gems." Such a gem should by all means be an extraordinary gem of at least 40,000 gold piece value. The more elaborate staves should also be constructed of extra special material such as the wood of a saint's casket, or the leg bone of a balrog, or the nose-horn of a dragon, or whatever the GM feels would be suitable material.

When hunting down items to be absorbed into the staff, remember that the item gets a saving throw. The staff is touched to the item and set to absorb. If the staff has five energy slots and a character tries to absorb a Staff of the Magi which has 19 separate abilities the attempt could result in a large explosion. It is like causing a nuclear reaction and not having built an adequate reactor to contain the energy. Each magical ability requires an energy slot in the staff. If the Staff of the Magi doesn't make its saving throw another group of adventurers are off to Valhalla. A +3 flaming sword's enchantments could be absorbed into a staff, requiring two energy slots, one for the plus To Hit and one for the flaming ability. This would not be in violation to the rules of a magic-user not being able to use a sword. He would not be using a flaming sword but rather the enchantment of the sword. The sword after having been absorbed then loses its magical properties.

Certain items restricted to a specific class should remain only usable to that class, such as a staff of healing. The staff's abilities could be used simultaneously, such as shooting a fireball while being regenerated by a slot filled with a ring of regeneration. The absorbing ability of the staff can give a spellcaster a unique and highly effective combination of magical properties. A character will not be so easily put off guard while holding a staff. Just think of the character that travels with a large assortment of magical rings, rods, wands, weapons, scrolls, and whatever else he may own, in his staff. During a surprise attack, how is a character to pull the correct item with the correct magic from his pack?

This staff system seems to me to be a logical explanation for the existence of great staves such as the reputed staves of Wizardry and Power. Staves greater yet can be created but they are always created by greater spell-users. These personal staves should be found in dungeons only where the most wicked nasties live. Since there is no level restriction for spellcasters to use the staff, it may be unwise to allow such staves to be in the hands of overdestructive players. □

REVIEWS

WASPWINTER
LEGEND OF THE SKY RAIDERS
JOURNEY TO THE CENTER OF THE CIRCLE
DESCENT INTO THE DEPTHS OF THE EARTH

WASPWINTER

By Walter and Dorothy Bledsaw
Judges Guild
$5.98
Reviewed by William A. Barton

"Nefarious Space Pirate Base, Ominous Mind Control Devices, Adventure Midst Five Alien Races" reads the cover of *Waspwinter*, Judges Guild's latest approved-for-*Traveller* adventure. Sounds like old-time space opera at its best. But looking past the small-type words — if you even notice them — to the bulgy-eyed, green-skinned, raygun-toting "alien" on the cover standing before a smoking volcano with a serpent's neck and head will get you a little closer to the truth. Pulp at its (almost) worst.

Waspwinter follows JG's much more interesting hunting adventure, *Simba Safari*, which perhaps makes it more of a disappointment than if it had followed a lesser offering. The basic premise is that a group of exiles, banished from their home world after a failed coup, have established a base on the planet Waspwinter. Under the guise of pirates, they have, for the past 300 years, lured ships into the system and captured them, taking crews prisoner. With their "nefarious mind control device," the pirates have enslaved their captives and their descendants, using them as forced labor in the mines and using their stolen technology to build a power base. The five alien races are the descendants of the captives.

There are several complicating factors. One race, the Axly, has proven immune to the mind control and rebeled against the pirates. To strengthen their hold on their subjects, the pirates have set themselves up as "High Pirests of the Mountain God" (the serpent-necked volcano, which conceals their base). However, one of the pirates, the "last fertile female,LL has established her own branch of the religion, setting herself up as the "Goddess of Tears." While the goddess guards the only nine children among the pirates in her Temple of the Red Queen and 22 of the pirates are frozen undergoing life-extension treatments, the rest of the 43 survivors among the original pirates continue their sporadic raids, consolidating their power. Into this situation come the player-characters.

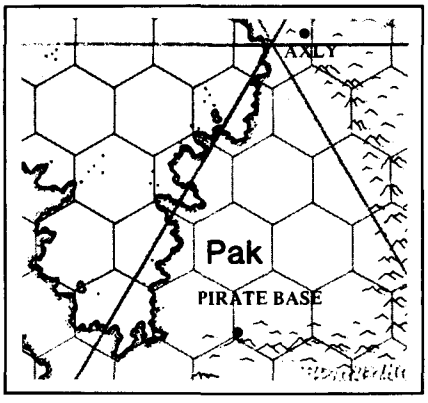
The overall situation appears to have potential. And in the hands of a very competent referee and several sharp players, it's conceivable that an interesting scenario could be drawn from this, albeit one which will probably rely more on referee/player inventions than the material presented in *Waspwinter*. This is primarily because *Waspwinter* isn't actually a *Traveller* adventure. Rather, it is a setting for a *Traveller* adventure, much like the earlier JG *Marooned on Ghostring*, by the same designers as *Waspwinter*. It is also quite similar to the *Traveller* adventure settings produced by Group One. This, however, should come as no surprise, since Dorothy Bledsaw is listed as the designer of Group One's *Sapies* adventure, and both she and Walter are apparently part of Group One. Due to this, perhaps, a lot of the failings of the Group One scenarios/settings are shared by *Waspwinter*.

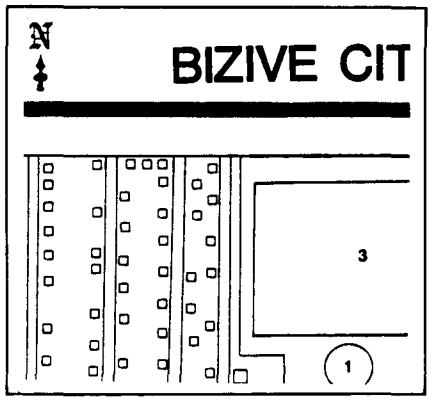
One such problem is the excessive open-endedness of this kind of adventure setting. The player-characters have no set goals or mission in this type of adventure — often not even a concrete reason for being on the planet in the first place (other than the ref's statement that this is where the adventure takes place). Thus, unless the players are used to acting without much motivation, the action can too often founder, possibly forcing the referee into excessive heavy-handedness to keep things moving. Some may argue that this is a good thing, that such open-endedness stimulates imagination. However, following that argument to its extreme, the best way to stimulate imagination is to dispense with scenarios such as *Waspwinter* entirely and make up your own. If I'm going to purchase a ready-made scenario, it's usually because I don't have time to create my own from scratch. So I expect the store-bought adventure to be thorough enough so I don't have to take a lot of extra time to make it playable. I can stimulate my imagination without *Waspwinter* and its ilk.

To be fair, *Waspwinter* does, unlike most of the Group One adventures, have a hook of sorts to get players into the thick of things: the players' ship enters the Waspwinter system via misjump, and the pirates set upon them as prey, taking them captive. From there, however, it is up to the referee and players to guide the action as the characters (hopefully) attempt to escape the pirates and somehow leave the planet. To do this, of course, they must resist the mind control devices. (This really should be little problem. The resistance method described sufficiently guarantees that most characters will resist.) Then they must free their ship or capture a pirate ship. Of course, if they manage that, they probably won't run afoul of any of Waspwinter's other denizens, so the ref will have to prevent this or see most of the cash he's invested go to waste. If the ref is successful in thwarting what will probably be the players' first impulse to get a ship, they may then face other of the perils of Waspwinter, perhaps enlisting the aid of the Axly Rebels along the way. If they do not get killed. Or lost. Or bored.

The idea behind *Waspwinter* isn't all that original, based on the old space opera chestnut of several alien races coexisting on one planet. The classic and probably most competent handling of the theme is found in Jack Vance's *Tschai: Planet of Adventure* series. Unfortunately, *Waspwinter* bears little resemblance to Vance's work. The alien conquerors of Tschai were fascinating — each race possessing its own quality of alienness, yet believable enough to foster that suspension of belief so necessary to such ventures. Waspwinter's aliens — conquered and conquerors alike — are nowhere near as well-crafted as Vance's, and correspondingly nowhere as believable. In fact, with the possible exception of the headless, semi-intelligent Tree-Dwellers, the aliens of Waspwinter are just so many humans in alien suits — true '30s pulp cliches in all their glory (one race, the Ixtuves, is even tentacled!). The cultures of the various races are so human that I can honestly say I've known the inhabitants of some college dorms I've lived in to be more alien than the "aliens" of Waspwinter.

The fauna of Waspwinter falls short of the mark of believability, too. Many of its creatures exist with no biological or evolutionary reasons to do so. There are beasts with two, three, four, and five limbs, beasts with one and with two heads — all living in





conjunction in the same environment. It's almost as though they've been diced randomly from a set of monster tables or drawn from a *D&D* sourcebook with no real thought of how such animals would fit into a balanced ecology. One beastie, for example, is a five-limbed monstrosity named — really! — an *octo*cycle. And, no, it doesn't go through eight life cycles, at least not as far as the text is concerned. This leaves the conclusion that the authors are simply using the prefix "octo-" to refer to anything with more than four limbs. The Bledsaws would do well to read the recent article on world building by J. Andrew and William H. Keith in the *Journal of the Travellers' Aid Society*. It might help them construct more believable worlds in the future.

Other, though more minor, problems crop up in *Waspwinter* as well. The mind control device, supposedly of such importance, is glossed over in a few paragraphs that don't adequately give a referee much of a grasp on its use, function or true effectiveness (not very efficient from what description is given). True, the sharp referee can extrapolate much from the sparse explanation here, but he really shouldn't have to. In a more complete work, he wouldn't. The idea of the space pirates deifying themselves as high priests is somewhat hackneyed, and the rationale behind it faulty — at least from what I can make out. In a graphic *faux pas*, the page which explains this is run right across two bright blue illustrations, making the text at that point nearly illegible.

The packaging of *Waspwinter* poses some problems, too. Like other recent JG products, the adventure comes shrinkwrap-packaged with the standard 32-page guidebook and an oversized, 22"x34" monochrome planetary map. The guidebook contains the basic data on the planet, the aliens and animals and the situation; pregenerated player-characters; encounter tables; and several color or line drawings of aliens, animals, and locations. The latter are a bit crude. The map features a large geodesic representation of *Waspwinter*, keyed to terrain features, a similarly keyed smaller map and a second small map keyed to the habitats of the races held in thrall by the pirates. Locations are also noted for the pirate bases and Axly rebel stronghold. A solar system configuration graph is included at the bottom. On the back are diagrams of the pirate base and rebel stronghold, sketches of the antagonists and a lot of blank space.

The main problem comes with the map. It is just too big and unwieldy for use in most situations where a planetary map might come in handy. A smaller map included inside the book would have served better and could perhaps have lowered the price of the adventure. The guidebook cover is a real loser, too. Maybe there are some gamers out there who like outlandish, even gaudy, pulpish cover illustrations on their adventure booklets, but as for me, I'd take the plain, black-and-single-color covers of earlier JG adventures such as *Tancred* or *Darthanon Queen* over the four-color monstrosity exhibited by *Waspwinter*.

Again, to be completely fair, I must note that there are points of interest about *Waspwinter*. Despite the similarities, it is certainly several cuts above the average Group One adventure and is more complete than Bledsaw's *Ghostring*. However, it falls short of past JG offerings, such as those named above, by about the same amount. The five pregenerated characters are, for the most part, well thought out and sufficiently described to enable players to role-play the parts if they wish. In fact, the characters are probably the most interesting aspect of the whole adventure. Several conflicts among the crew, particularly that between gunner Whisper McGee and medic Schuyler Adderson, could spark up the action if things got a bit slow, providing the players are the sort who enjoy such interactions. Interestingly, the scout character aboard appears to have been generated using Paranoia Press' *Scouts & Assassins*, giving an added dimension to his background. In addition to the interest the characters may generate, some of the events described from the encounter tables, judiciously used, could further enliven play.

Overall, though, *Waspwinter* fails in most of its concepts. It isn't believable. It offers few moments of excitement. It has little to offer the *Traveller* player who has experienced the far superior adventures of GDW, FASA, and JG's own earlier ventures. Judges Guild is capable of much better. □

LEGEND OF THE SKY RAIDERS

By J. Andrew Keith and
William H. Keith Jr.
FASA
$6.00
Reviewed by Tony Watson

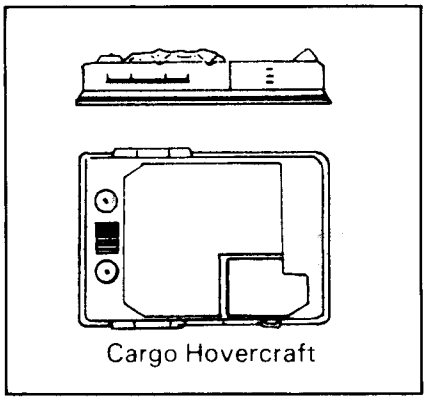
A jungle world of lost treasures and strange natives with legends of mysterious raiders from the sky; thugs and threats in the streets of a frontier city and the half heard whispers of a dying man; an eccentric archaeologist missing in the wilderness while attempting to prove his unorthodox theories; his young and lovely daughter, seeking help in finding her father; a wealthy trader, whose activities wander sometimes to smuggling, who is very interested in rumors of a "lost city." Bring these elements together and you will have FASA's new *Traveller* adventure, *Legend of the Sky Raiders*.

The dedication reads: "To Indiana Jones, who would feel right at home here," and the scenario described in the 48-page booklet is indeed one where a man of Jones' talents and interests would shine. The Keiths once again have borrowed from the exploits of movie heroes; as their adventure *Uragyad'n of the Seven Pillars* borrowed from the story of *Lawrence of Arabia*, so does *Sky Raiders* seem to be more than a bit influenced by *Raiders of the Lost Ark*. But who could fault them? Such stories are the best examples of the high adventure that well run *Traveller* sessions can be.

The travelers are approached by Lorain Messandi, the daughter of the archaeologist Jothan Messandi, while on Mirayn. The world is the subject of a fair amount of archaeological inquiry and a great deal of treasure hunting into its tech 3 ruins. The latter is due mainly to Professor Messandi's book, *Hoard of the Sky Raiders*, in which he pointed to Mirayn as the home of the legendary Sky Raiders and the depository of their collected wealth. A crucial element in his thesis is the folklore of the native nonhumans, which depicts the lost city of Tlaynsilak as the site of the treasure hoard. To prove his theory, and acquire the treasure, the Professor led an expedition into the outback, and was never heard from again. Lorain wishes to find her father and settle the question of Mirayn's connection to the Sky Raiders once and for all. The adventurers are asked to join the expedition she is forming.

The rulebook offers guidelines on all the pertinent aspects of the adventure. There is a complete section on outfitting the expedition — guides, food, equipment, hovercrafts, and the like — which should give the referee ideas on how to deal with similar setups in the future. All of the important non-player characters are explained, complete with stats, skills, and a short paragraph on background and motivations. No adventure of this type would be complete without some opposition of a sinister and skulking nature and information on these people is given as well.

The scene for this scenario is well set. Maps for the entire planet, the city of Val Preszar, the immediate area around the city and a large scale representation of the outback are provided, the latter three on a pull-out 11"x17" map. Notations for special points of interest appear in the rulebook along with guidelines for movement, environmental conditions and animal/event encounters. In this last regard, the authors have once again shown their knack for imaginable creatures, and Bill Keith has provided some fine illustrations of the beasts. In fact his drawings throughout the booklet add


Cargo Hovercraft

greatly to setting the scene. The natives of Mirayn, strange four-eyed hexapodals called "gogs" by humans are sketched out (more information on the natives would have been nice, if only for interest's sake) since they play a somewhat important role in the adventure.

It would be criminal to give away the story in *Sky Raiders* simply to review it. Suffice it to say that the adventure is interesting, with plenty of twists and turns, and the travelers should find it very challenging. The elements opposing the party are formidable, and the secret of the Sky Raiders, as much as is revealed in this adventure (FASA is apparently planning a sequel), is fascinating. Perhaps the only criticism this reviewer can level at the book is the fact that to retain the integrity of the scenario, the referee may have to be a little heavy-handed in his guidance of the course of the action. Still, it is an excellent adventure, well worth the time and effort. □

JOURNEY TO THE CENTER OF THE CIRCLE

By Micaela Corradin
Wilmark Dynasty
$4.00
Reviewed by Ken Rolston

This is an FRP scenario originally prepared for competitive tournament play for *Melanda* and other character class type systems. It contains several features that distinguish it from the general run of FRP scenarios: it is designed to be negotiated by a group of crippled and handicapped playing characters; it emphasizes the reflective rather than the violent model of problem solving, and it is an integrated adventure with a specific rationale for each element in the package.

Playing a handicapped character is a unique role-playing challenge. Usually we are taught to marshall our strengths and powers to face our opponents, who we inevitably will have to face in a violent conflict in order to resolve the scenario. In this adventure, however, the characters must cope with unusual adversities, and must cooperate ingeniously to solve even the simplest of problems.

For example, one of the player-characters created for the adventure is a seventh level fighter who has lost his left leg, and who must hobble about on crutches. Another is a thief who has suffered the usual punishment for being caught plying his trade: his right hand has been cut off. Yet another character is a cleric who has served diligently in a monastic order, yet he has been told that he will not be permitted to remain in the order until he demonstrates his dedication by helping others; in the interests of furthering this dedication, his spells have been limited to those that will directly benefit others. One mage, once a renowned scholar and sorcerer, has been treacherously served a tainted potion which has caused him to fall into an early senility; he lapses into fits of incoherence and becomes rather unreliable in his spell use. Each of these characters presents a delightful challenge to a confirmed role-playing fan. This collection of misfits has the most compelling motivations imaginable for seeking to achieve their quest; they have been told that their infirmities may be healed if they are successful. This particular virtue of the scenario may be enjoyed by simply employing the player-characters provided with the module; alternatively it might be a good idea to arrange to have some awful calamities befall the players in your regular campaigns, and send them on this mission to have those handicaps alleviated.

Some violent encounters are inevitable in this scenario, but, in general, rapid application of wit and reason will permit the party to achieve their goal without bathing themselves in the blood of other creatures. There are no "straw man" bad guys, designed specifically for your slaying pleasure; each violent or perilous encounter can be seen as part of a series of tests of certain personal virtues honored by the powers who have crafted this challenge, and many potentially violent encounters can be safely resolved by quick and clever action rather than hack and slash. There are many verbal and situational riddles: there are concealed significances in the wording of verses discovered in the adventure, and simple verbal riddles must be puzzled out in order to avoid injury. The characters are presented with situations they must reason out: for example, they are faced with a selection of items to assist them in their quest; they must display wisdom in selecting appropriate gear and apparel for their needs and temperaments. Even the nature of the task itself is mysterious at first; only gradually is the purpose of the adventure revealed. The party must carefully consider and plan its responses to the challenge it faces, and standard FRP responses to problems ("Beat it to death! Steal it blind!) are often perilously inappropriate.

Every feature of the adventure has a specific purpose within the context of the adventure. Ironically, in brief notes on adapting this scenario to ongoing campaigns, the designer seems almost apologetic about the lack of wandering beasties; she clearly recognizes that most other scenarios abound with things to kill, and is concerned that the reader may be puzzled by the lack of such standard fare. In fact, right next to the title of each room and encounter, the purpose of that part of the scenario is explicitly stated. The result is an adventure that is coherent and sensible, rather than an unconnected series of gladiatorial encounters. Such thematically unified adventures may effectively embellish a respectable campaign, and serve as a model for other challenges and tests that player-characters may face.

There are several criticisms I must offer. First, the designer was limited in the detail of her descriptions and explanations: the twelve pages of text seem to hint at greater detail, and sometimes suffer from a lack of clarity due to their compression. She acknowledges in her final notes that she would have loved to include, for instance, the various magical plants and animals that might be encountered in the Circles of the Seasons; this is the sort of things seldom seen in scenario packs, and I would have been glad to see more of it. Second, the order and structure of presentation is not as clear as it might be; more descriptive and guiding transitions between encounters might have been helpful, and a more detailed overview and summary for the GM would have made it easier for the GM to get the total picture of the adventure before reading the various encounters. In fact, the linear resolution of the adventure is nowhere explicitly stated. An impatient reader might never figure this out; the only suggestion of the ultimate purpose of the quest comes in the clues that are given to the players. Perhaps it is only fair to make the GM figure out the purpose, just as the players must, but I believe the exposition might have been better organized and detailed.

The package and printing are attractive enough, but clearly the product is not selling itself through a glitzy cover. Colorful artwork on glossy covers is the current industry standard, but I appreciate the efforts of a small game company trying to put out a quality product, and so many superficially striking packages contain simple rehashes of familiar ideas and limited perspectives.

This scenario does give good value; I particularly recommend it because it is an example of a different kind of adventure, prepared by a designer with an original and appealing approach to FRP gaming. I look forward to seeing more such scenarios which pose new and unusual challenges to role-players; rather than emphasizing the player-character's power to confront subtle and imaginative intellectual challenges. This will not, perhaps, suit the tastes of the confirmed Fireball-and-Vorpal-Sword fans, but there is already too much of that stuff available, and who knows? Perhaps if they see alternatives to the Chainsaw School of FRP, perhaps they can be persuaded to briefly lay down their weapons and arm themselves with a riddle or two. □

DESCENT INTO THE DEPTHS OF THE EARTH

By Gary Gygax
TSR Hobbies
$6.00
Reviewed by Anders Swenson

This publication is Dungeon Module D1-2 in the publisher's inventory and is a re-issue of two early *AD&D* scenarios. The booklet is a 32-page text pamphlet loosely collated inside two cardstock folders. The first one has

the usual color paintings for front and back covers, with adventure maps on the other side, while the other has more maps on both sides. The maps are printed in a blue ink which photocopies poorly.

Current standards for adventure publications call for longer texts for a given price, and so the two earlier adventures have been combined in one format. Redundant parts of the text were eliminated, and new illustrations fill the resultant gaps in layout.

This adventure is intended for seven to nine characters averaging ten experience levels. The party should have enough magic items to get along — this is definitely a semi-tough adventure, and the GM should adjust things if the adventurer-characters seem to be outclassed by the dungeon.

Descent into the Depths of the Earth begins with the background for the adventure series — the adventurers have arrived at the bottom of the dungeon below the cave-castle of Snurre, King of the Fire Giants from module G1-2-3 (reviewed in *DW 20*). The quest against the giants has led to an expedition to find the creatures who set the giants against the human lands; some Black Elves called the Drow. The history of the Drow activities is amplified in a section intended primarily for the GM.

After the introduction, the adventure text begins with an extensive set of random encounter tables for the Drow tunnels. The adventure takes place in a long network of tunnels which lead down to a fantastic city in a cave deep underground. This dungeon module maps the caverns and presents adventures met by the party as they make their way to the source of Drow power.

The underground encounters include the usual sort of dank creatures, especially fire beetles, cleanup crew, shriekers, and the like. More dangerous are the meetings with the civilized Drow. There are meetings not only with armed soldiers, but with relatively peaceful merchant convoys. An enthusiastic GM might map out the supposed Drow outposts and centers, and draw up a schedule of caravan traffic between them. Also present on the tables are the enemies of the Drow civilization: the troublesome tribes of Jermalines, and the evil forces of the Mind Flayers.

Three keyed adventures occur in the tunnels. The first one is a straight fight between the adventurers and a tough Drow patrol. The second major fight is with a raiding party of Mind Flayers and Were-rats, who have halted their patrol long enough to torture a Drow prisoner (in the middle of a major passage?).

The third encounter area is a grand cavern containing a little of everything. There are Drow soldiers, purple worms, a liche, a clutch of undead, a giant slug, sphinxes, trolls, bugbears, troglodites, wyverns, and funny fungi. All these creatures are apparently expected to do nothing but sit in their caves and wait to be attacked, for they would certainly defeat any moderately tough adventurer party specified by the author if they all tried a massed and well-coordinated attack. But, on the other hand, if the various denizens of the cavern are not working together, how has it happened that they are not at each other's throats? And, by the way, what are they all eating?

The rest of the adventure was originally published in module D-2, *Shrine of the Kou Toa*. The adventurers cross an underground river and enter the territory of the Kou Toa, a malignant race of fish-men. There is a brief encounter with a tribe of dwarflings, and then the shrine encounter itself.

The Shrine of the Kou Toa is a fairly substantial temple dedicated to the goddess Blibdoolpoolp. The shrine is a sort of one-level dungeon, placed astride one of the main tunnel routes in the underground area. There is great hostility between the Kou Toa and the Drow, so it is surprising to find the main Kou Toa stronghold in the middle of a thoroughfare used by the Drow as a main route. It is also surprising to find the Kou Toa still in business, given the seeming superior military power of the Drow, but who knows?

The temple is the seat of a high priest, and contains slaves, guards, a fish-women harem, as well as quarters for some ordinary Kou Toans, but probably not enough to keep the species going. If I were placing this in a campaign, I'd tuck it off in a corner surrounded by less specialized communities of fish-people. Then, I'd give the PCs a real good reason to break through to the temple.

The booklet concludes with a list of characters from the original convention run of this adventure, eight tough men and elves, and with a detailed description of the Drow, the Jermalines, the Kou Toa, and the Svirfneblin as *AD&D* monsters. I believe that these creatures have all been collected into the *Fiend Folio* book.

Descent contains what was the middle third of the original Gygaxian scenarios for *AD&D*, and actually appeared before the *DM's Guide* and *Player's Handbook* were released. It is interesting to note that these scenario descriptions share many strengths and weaknesses with the *AD&D* rules.

There is a great deal of imaginative material here, but while the writing style is by no means poor, the combination of florid prose and new ideas make a text which is relatively difficult to read. Gygax does not make a regular practice of organizing his text to help the poor GM pick out the important information quickly. For example, just to play this adventure, I have had to go through the text and put together a roster of the rooms and their contents, including monsters, just to avoid blowing things by omitting an important circumstance or encounter. Such an omission is very possible through simply reading the text.

Overall, though, this is a worthwhile adventure. The plot is interesting, and everything is well detailed. Aside from the problems I have already noted, the adventures are interesting and generally of superior quality. While many *AD&D* players may already have this volume, I would rate it a good buy for those who do not. ■

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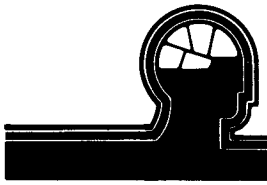

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Ken Rolston would like it known that he is going to be running a three-session *RuneQuest* tournament at this years' Origins convention.

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QUICK PLUGS

Every issue *Quick Plugs* provides a listing of the latest new products of interest to role-players. There are several new systems this time, an encouraging trend.

MAN, MYTH & MAGIC

This is a FRP game set in ancient Europe and the Mediterranean area. Designed by Herbie Brennan, the boxed set comes with three rulebooks (24-page Basic Rules, 40-page Advanced Rules, and 52-page Adventures Book), 16 pages of maps, a pad of character sheets, and a pair of miniature 20-sided dice. The game involves gladiators, witch doctors, druids, leprechauns, shamans, zen lamas, devotion, loyalty, poisons, spells, etc. Available from Yaquinto Publications, PO Box 24767, Dallas TX 75224 for $19 plus $1 for P&H.

YSGARTH RULE SYSTEM

Designed by Dave Nalle, it is a set of six booklets: The Fantasy Character, Battlecraft, The Arcane Arts, Holy Orders, The Fantasy World, and an Introductory Scenario. The booklets range from 20 to 40 pages in length each. There are dozens of professions and hundreds of skills and spells. It is an open-ended system with the GM required to set up his own world. It is avaialable for $9.95 from Ragnarok Enterprises, 1402 21st St NW, Washington DC 20036.

SUPER VILLAINS

This is a superhero RPG designed by Rick Register. Comes boxed with a 17"x22" map, 108 counters, 24-page rulebook, 2D6, 1D20, and playaids. The game involves tactical combat in New York city, line of sight, falling, a special intelligence agency, bystanders, aliens, a giant lizard that used to terrorize Tokyo, terrorists, supervillains, superpowers, etc. Priced at $9.95, published by Task Force Games, it is available through retail outlets and mail order dealers.

MERC

This is a RPG of modern mercenaries involved in international conflicts. Designed by Paul D. Baader, Lawrence Sangee, and Walter Mark, it comes boxed with a 36-page book, 3D6, and playaids. The rules include specialists, terrain, vehicles, hand-to-hand combat, snipers, grenades, ambush, fatigue, booby traps, etc. It is available for $12 from Fantasy Games Unlimited, PO Box 182, Roslyn NY 11576.

RUNEQUEST

This is a British reissue of Chaosium's boxed set. It has a new cover and character sheets and is available in the United Kingdom from Games Workshop Ltd, 27/29 Sunbeam Rd, London NW10.

FOR AD&D

MONSTER CARD SETS 1-4 — Each set contains 20 3"x5" cards with a color picture of the monster on one side and the stats and details on the other. Each set comes with three totally new monsters. Published by TSR Hobbies, they are available through retail outlets and mail order dealers.

FOR BUSHIDO

VALLEY OF MISTS — Designed by Bob Charrette, this is a 32-page adventure for *Bushido*. The scenario involves an unification of all the clans in a province. It involves ninjas, temples, shrines, gangster bosses, brigands, goblins, and tea magic. It sells for $5, available from Fantasy Games Unlimited.

FOR VILLAINS & VIGILANTES

DEATH DUEL WITH THE DESTROYERS — Designed by Bill Willingham, this is a 20-page adventure for *Villains & Vigilantes*. It describes an encounter in New York's Times Square with the Doomsday Robot which is over 70 feet tall with various interior decks that can be sabotaged from within to disarm it. Another scenario recounts the story of the Destroyer's HQ in mid-Manhattan. There are six supervillain descriptions along with the layout of the complex. It sells for $5 and is available from Fantasy Games Unlimited.

MAGAZINES

PHANTASY NETWORK NEWSLETTER — This is a 32-page digest-sized fanzine for role-playing gamers. This issue contains articles on *Traveller*, news about Chaosium, a *RuneQuest* scenario, and a report on the local *D&D* debate with the moral majority. Subs are as per APAs, sample issue is $1.50 from Ted Shelton, 3076 Mercedes Ave, Davis CA 95616. □

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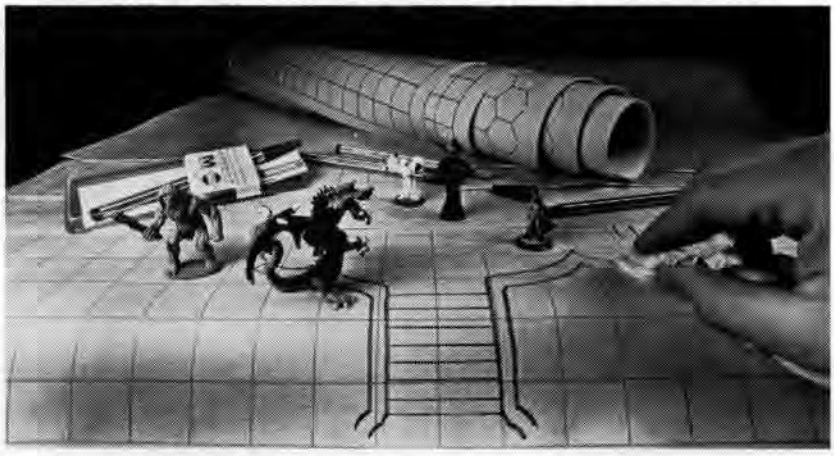

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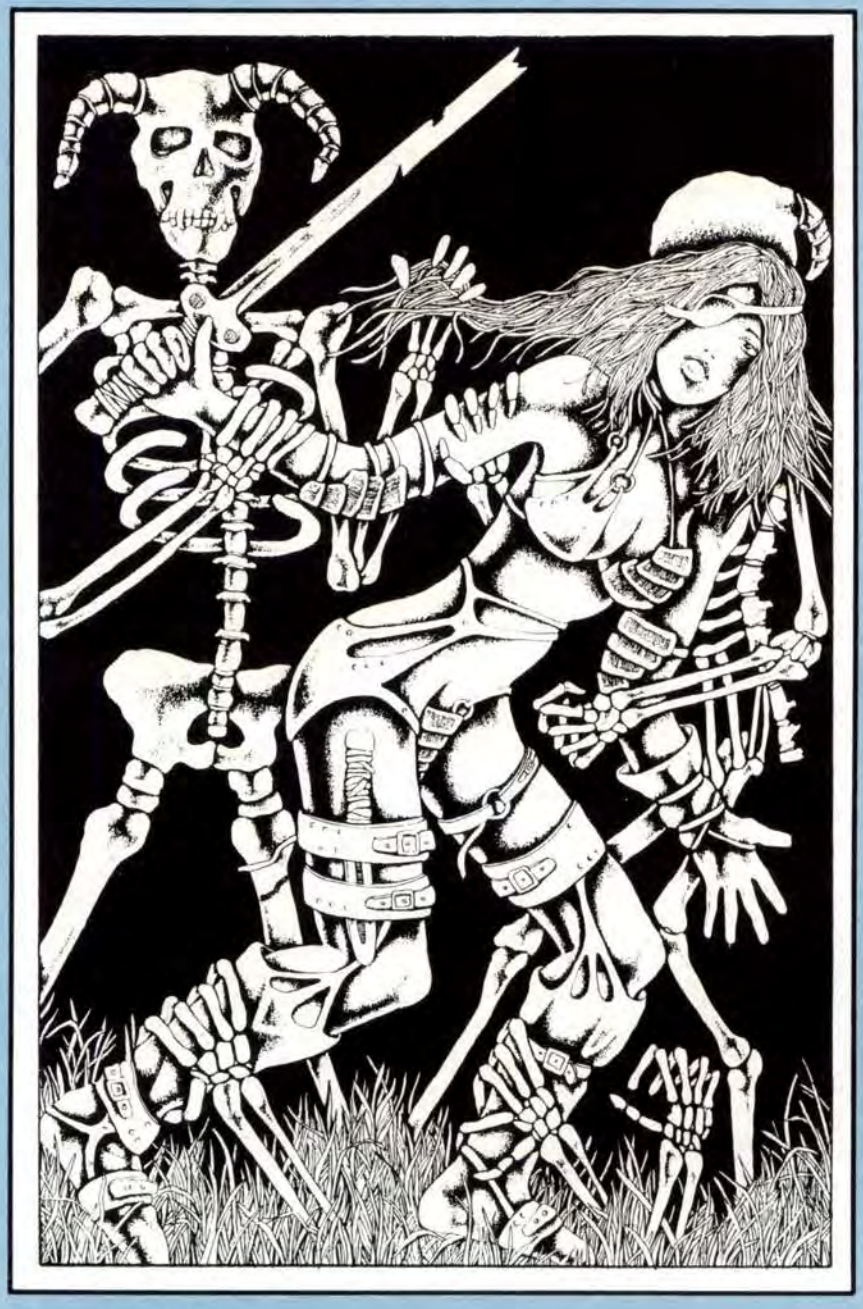

An Expanded Cleric vs. Undead System

illustrated by Mike Romesburg

By John T. Sapienza, Jr.

The second edition of *Dungeons & Dragons* continues the original game's system for confrontations between a cleric of Law and the undead, in which the player rolls 2D6 for the attempt and consults the table for results. Generally speaking, the system gives the cleric roughly a 28% chance of turning an undead creature whose hit dice equal the cleric's level, and the cleric automatically turns undead of roughly three hit dice less than the cleric's own level.

The problem with this system as it is applied to the newly expanded edition of the game is that it is too limited; the ability of the cleric too quickly passes the ability of the opposition to withstand it. For example, the *Expert* volume of *D&D* handles clerics of up to fourteenth level (L14), but the highest undead creature is only L9. This means that according to the rule in this volume, any cleric of L11 or above automatically dispels at least one of any type of undead creature listed in that volume, and potentially a small crowd of low-level undead, up to 2D6 levels of them. This freezes the system to low- and medium-level opposition for the cleric, since 2D6 isn't going to go very far against a group of high-level undead; a L11 cleric always

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dispels one and only one vampire, which seems a bit strange (vampires are 7-9 hit dice, and you can never exceed one L7 undead on a 2D6 roll for total levels affected). In a game designed to allow for up to L36 clerics, this system seems to be far too restrictive. The undead creatures of low levels tend to be specified as only one figure per level, while the upper crust undead are allowed a limited range of levels for variety.

Since player-characters have a full range of levels to grow, it seems to me that the undead should be available in a sufficiently great range to provide the GM with the resources to continually challenge the players, which means allowing for undead of all types of levels. The Cleric vs. Undead table should be changed from listing types of undead to specifying only the level of undead in cross-referencing the opposing cleric's level. This will correspond, roughly, to the average results on the present table for medium-level clerics vs. medium-level undead, while automatically covering the effect of high levels for each. The formula for this revision would give a cleric a chance of turning undead of one level higher than the cleric's own level, a better chance for equal levels, roughly even odds of success for undead one level lower than the cleric's, and progressively better odds until the cleric automatically turns undead of four or more levels below his or her own.

The same progression applies to the chances of dispelling the undead, but the cleric would have to be at least two levels higher than the undead to have even the smallest chance of success, with roughly even odds of dispelling undead of the same level that would be automatically turned by a cleric of this level, and automatically dispelling only undead seven levels below the cleric's own level.

This formula weakens clerics somewhat by changing the present table's progression from 11, 9, 7, T, T, D . . . to a stretching of the automatic turning down to the level now providing automatic dispelling, and moving dispelling farther back by a corresponding amount. I recommend balancing this by increasing the number of levels of undead that would be affected by a successful clerical confrontation. Instead of rolling 2D6 again for levels affected, I would increase that to the cleric's own level plus 2D6 levels. The purpose of this is to insure that the successful cleric will be guaranteed an effect on single undead creatures of at least his or her own level, with a chance for more than that. This automatically adjusts the system for high level undead vs. high level clerics.

Incidentally, the chances of successfully rolling the number required or more on 2D6 are as follows:

11+ 8.4%	7+ 58.3%	3+ 97.2%
9+ 27.8%	5+ 83.3%	

To illustrate how this system works, let's have Blessed Cloris the L7 cleric, a loyal servant of the Lords of Law, be called forward by the party leader because the section of the ruined temple being explored turned out to be inhabited by undead. Cloris takes out the holy symbol of his patron god and implores divine aid against the undead. His player rolls '7' for effect on 2D6, not so good but not hopeless. The GM tells Cloris's player to roll the 2D6 again for number, and this time a '9' was rolled, meaning Cloris will affect L7+9=16 levels of undead. The first to be affected are those of lowest level, and two L3 undead vanish into dust. The L4 undead are too high a level to be dispelled by that '7' roll, but two of them are successfully turned away by Cloris. This has used up the remaining L4, and the L6 undead are still there to menace the party, but Cloris thanks his god for welcome aid, and readies his mace and shield to finish the job. □

CLERIC vs. UNDEAD

Cleric Level	*Undead Level*															
	½	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
1	7/-	9/-	11/-	-	-	-	-	-	-	-	-	-	-	-	-	-
2	5/11	7/-	9/-	11/-	-	-	-	-	-	-	-	-	-	-	-	-
3	3/9	5/11	7/-	9/-	11/-	-	-	-	-	-	-	-	-	-	-	-
4	T/7	3/9	5/11	7/-	9/-	11/-	-	-	-	-	-	-	-	-	-	-
5	T/5	T/7	3/7	5/11	7/-	9/-	11/-	-	-	-	-	-	-	-	-	-
6	T/3	T/5	T/7	3/9	5/11	7/-	9/-	11/-	-	-	-	-	-	-	-	-
7	D	T/3	T/5	T/7	3/9	5/11	7/-	9/-	11/-	-	-	-	-	-	-	-
8	D	D	T/3	T/5	T/7	3/9	5/11	7/-	9/-	11/-	-	-	-	-	-	-
9	D	D	D	T/3	T/5	T/7	3/9	5/11	7/-	9/-	11/-	-	-	-	-	-
10	D	D	D	D	T/3	T/5	T/7	3/9	5/11	7/-	9/-	11/-	-	-	-	-
11	D	D	D	D	D	T/3	T/5	T/7	3/9	5/11	7/-	9/-	11/-	-	-	-
12	D	D	D	D	D	D	T/3	T/5	T/7	3/9	5/11	7/-	9/-	11/-	-	-
13	D	D	D	D	D	D	D	T/3	T/5	T/7	3/9	5/11	7/-	9/-	11/-	-
14	D	D	D	D	D	D	D	D	T/3	T/5	T/7	3/9	5/11	7/-	9/-	11/-
15	D	D	D	D	D	D	D	D	D	T/3	T/5	T/7	T/9	3/9	5/11	7/-

Roll 2D6 and compare the number rolled against the requirements shown where the cleric level line meets the undead level column. The first number is the minimum required to turn undead, and the second number is the minimum required to dispel undead. A '-' indicates no such result is possible, a 'T' means an automatic turning, and a 'D' means an automatic dispelling. The total number of levels of undead affected is the cleric's level plus 2D6 additional levels. When confronting undead of mixed levels, the lowest levels are affected first.

by GIGI D'ARN

Dear Tadashi,

Keeping up a monthly column is usually difficult, but lots of things are happening now and I have plenty to relate.

I have a press release from FASA that announces their WWII RPG, *Behind Enemy Lines*, for release at ORIGINS '82. Like most press releases, it forgot to mention the designer's name. FASA has also procured the license to do a scenario for *BEL* based on the movie *Guns of Navarone*.

In a reorganization, Metagaming has laid off NORMAN ROYAL and ex-TSRer KEVIN HENDRYX. Good luck guys! Good luck also to Metagaming: they'll need it to keep up quality with high school students, or are those just rumors?

With SPI now a division of TSR, what is to happen with their games? No one seems to know. *S&T, Ares,* and maybe *Moves* will continue publication via Dragon Publishing; the Empire Runneth over. The New York SPI office will remain, but who knows how long REDMOND SIMONSEN will stick around? The rest of the R&D staff has all left. If no one from design, development, or management remains, is what's left what we know as SPI?

Rumour has it that Avalon Hill bankrolled the ex-SPIers set-up of Victory Games, a new division, also in New York. Victory Games includes JOHN BUTTERFIELD, MARK HERMAN, GERRY KLUG, and ERIC SMITH. AH's confidence in their abilities has extended to the point that they have complete design freedom. We shall see what will come of this interesting turn of events. Perhaps the old OSG staff (more ex-SPIers) can get re-employed!

More TSR acquisitions: they have purchased *Amazing* magazine, a leading pulp SF quarterly; and a needlework company. The jokes are there, but you'll have to make them up yourself. Will Grenadier be next?

Fans of MIKE STACKPOLE and KEN ST. ANDRE can read their fantasy fiction in the premier issue of *Oracle* magazine, April cover date. Half the mag will probably contain heroic fantasy.

Automated Simulations announce the release of *Danger in Drindisti*, a *Hellfire Warrior* computer expansion module, and *Curse of Ra*, an expansion module to *Temple of Apshai*. Hundreds of new rooms to explore. The computer world is yet to come out of the hack-and-slash dungeon-delving design of RPGs.

Remember BRUCE SHELLEY? He is an ex-SPIer, and now an ex of Iron Crown Enterprises since he now works in the R&D department for Avalon Hill. He reports that he has one fantasy game project for them. We'll hear more about that, right?

FORREST JOHNSON has left his editorial post with *The Space Gamer* to work in California for a software company.

The ORIGINS '83 date has been moved from June to July 14-17. Those who plan this far in advance please note, how would you like to handle part of my schedule?

Flying Buffalo will have a new color cover for *Tunnels & Trolls* boxed set. Industry standards, you know.

I hear the Chaosium has obtained the game rights for FRITZ LEIBER's Fafhrd and the Grey Mouser series. The initial release is tentatively titled *Lankhmar* and promises to be even better than *Thieves' World*. Will it be like *Thieves' World?* No release date yet. They also have added a *RuneQuest* solo scenario book and a *Call of Cthulhu* book of scenarios to their production schedule.

Coleco released their video game system, ColecoVision; one of their first game cartridges is *Tunnels & Trolls*, designed by MIKE STACKPOLE and PAUL JAQUAYS, among others. Initial reports indicate superior computer graphics.

Another person moving on from FBI is PAUL O'CONNOR. He has left Flying Buffalo to return to California to work.

TOM LOBACK reports the incorporation of his miniatures company. They plan to expand their distribution system under the new corporate name, Dragontooth.

Their feud with Flying Buffalo notwithstanding (remember 'buffalo hunting'?), Schubel & Son reports that *StarMaster* is their most popular PBM game, now with three galaxies in operation. They plan to have another PBM space game, *Star Venture,* this spring, and a strategic war game and a spy game later on.

Another magazine devoted to role-playing will be hitting the stands this May! *Olympus* will be bi-monthly and devote itself to the most popular of the RPGs.

There is a tie for the ugliest personality in gaming, so I won't bother mentioning the winners . . .

Love,

Gigi

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